Serenade

The piano *Serenade,* a keyboard variant of the "evening song" sung beneath a lady's casement window, must not be confused with the free-form orchestral serenade, in five or six movements, midway between suite and symphony, nor with the *serenata,* a dramatic cantata in vogue during the 18th century. This melodious little "song without words," like the *Nocturne,* has no strict formal character; but its music makes a personal, human appeal rather than one impersonally poetic. Note the *pizzicato* effect in the *secondo,* as though a singer accompanied his melody with the plucking of lute or guitar strings.

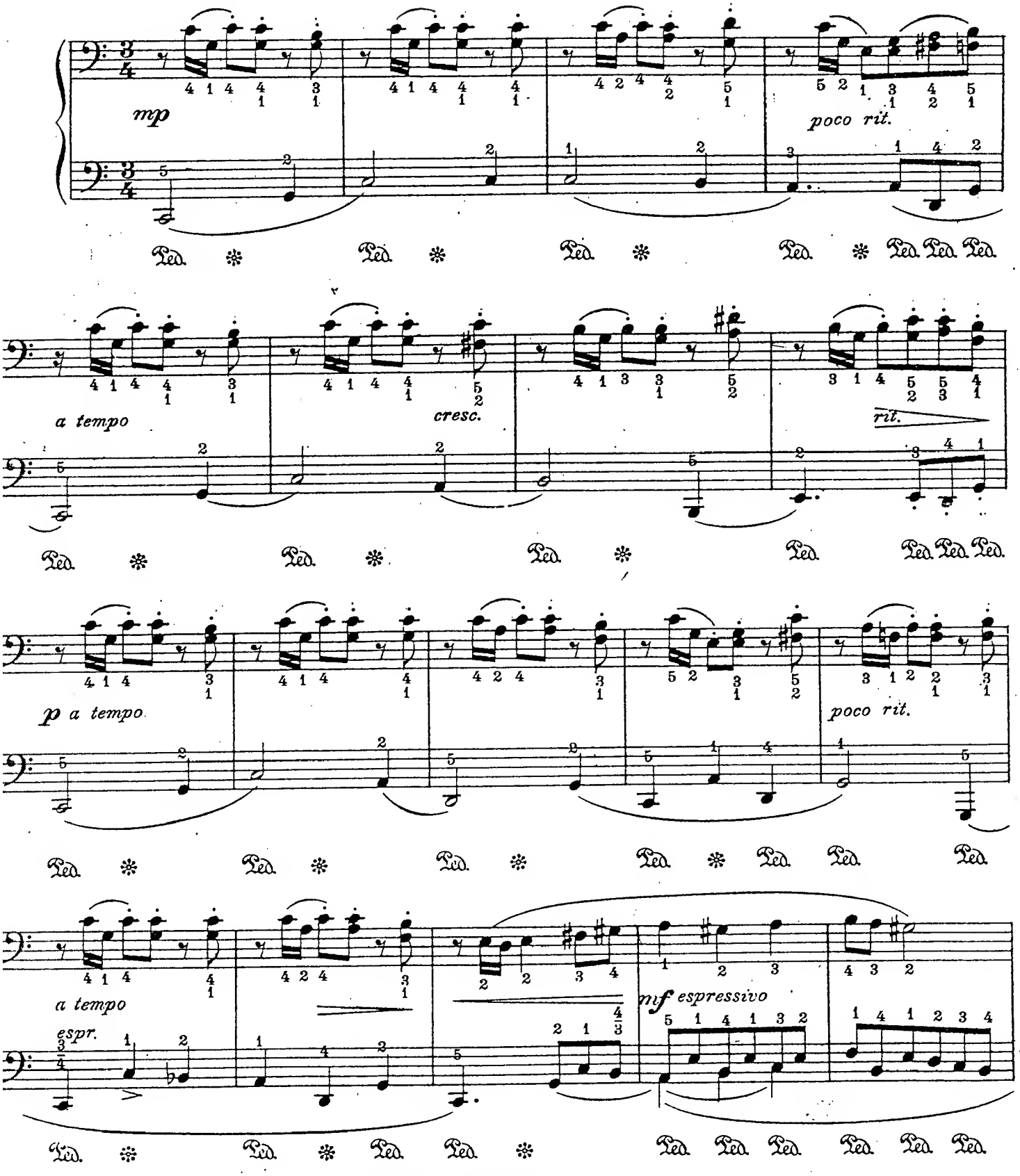
F. H. M.

Serenade

SECONDO

LEOPOLD GODOWSKY

Allegretto (♩ = 100 - 108)



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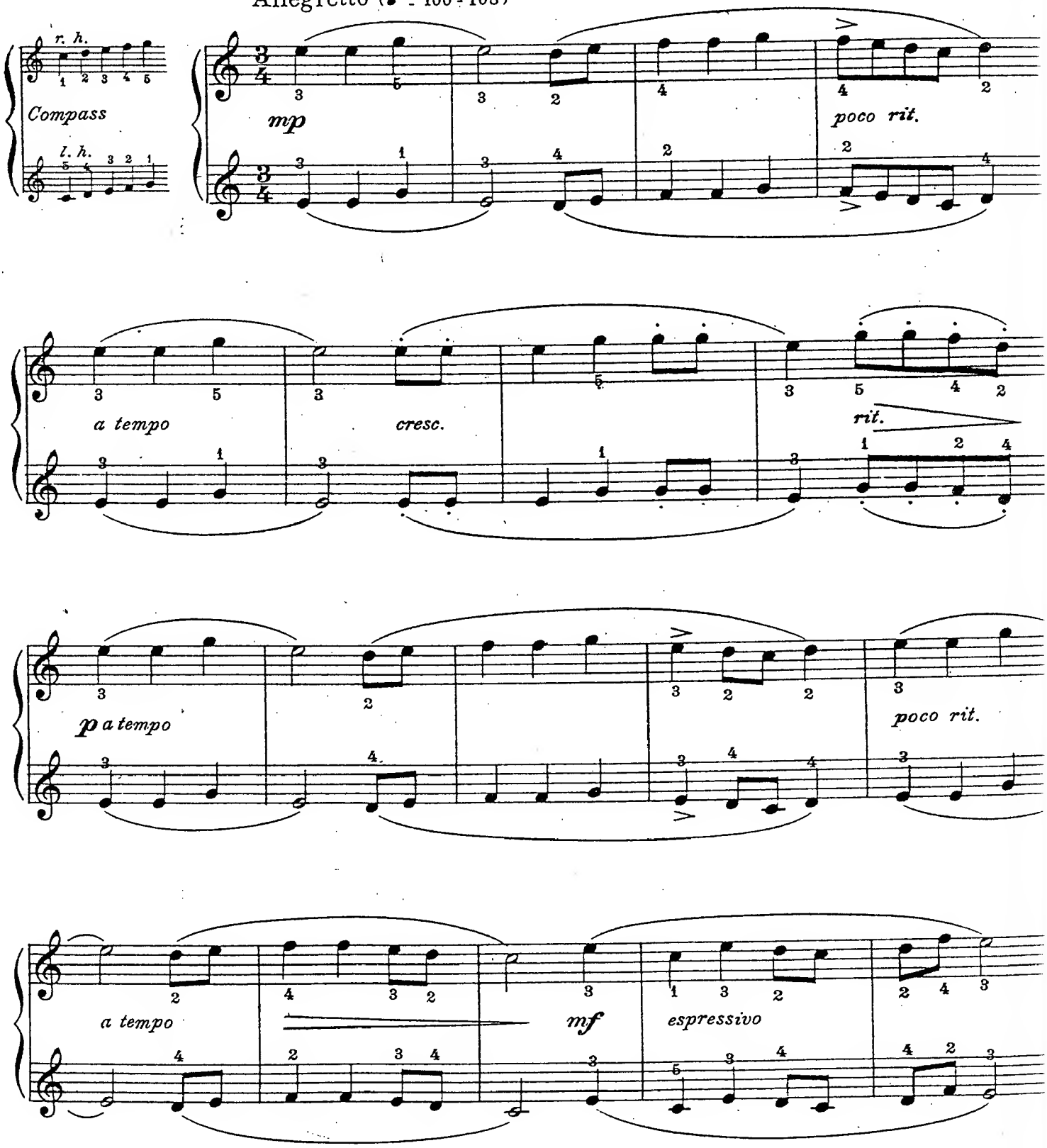
Serenade

PRIMO

LEOPOLD GODOWSKY

Allegretto (♩ = 100-108)



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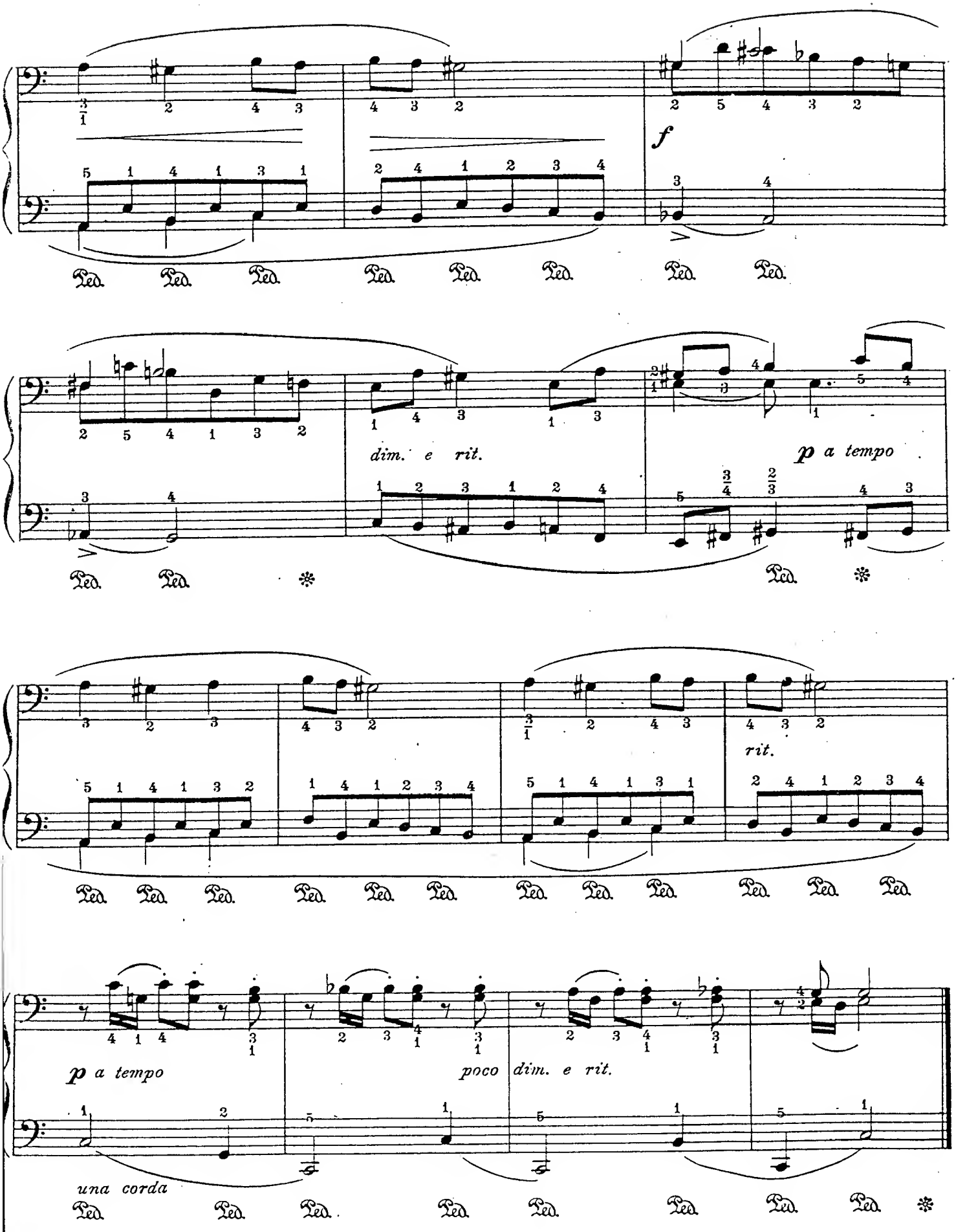
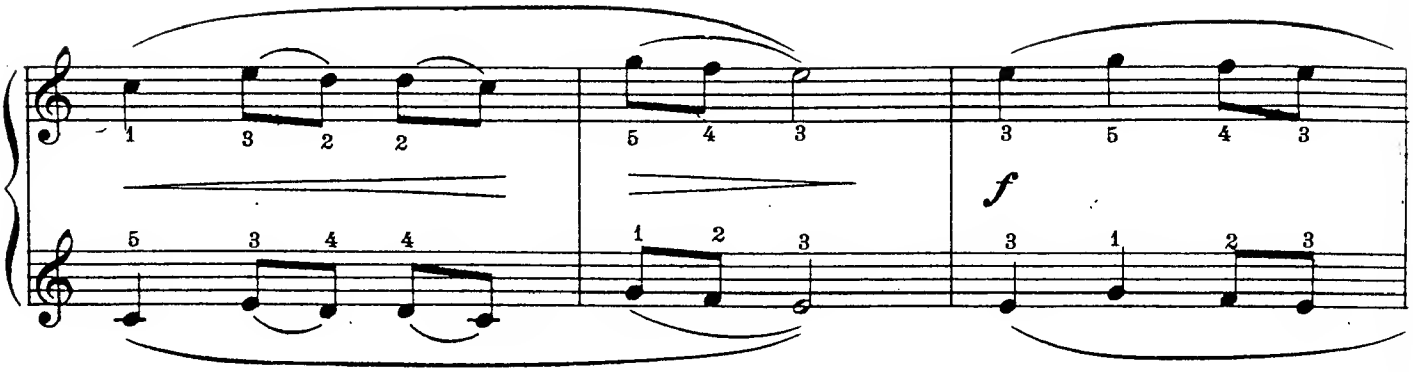
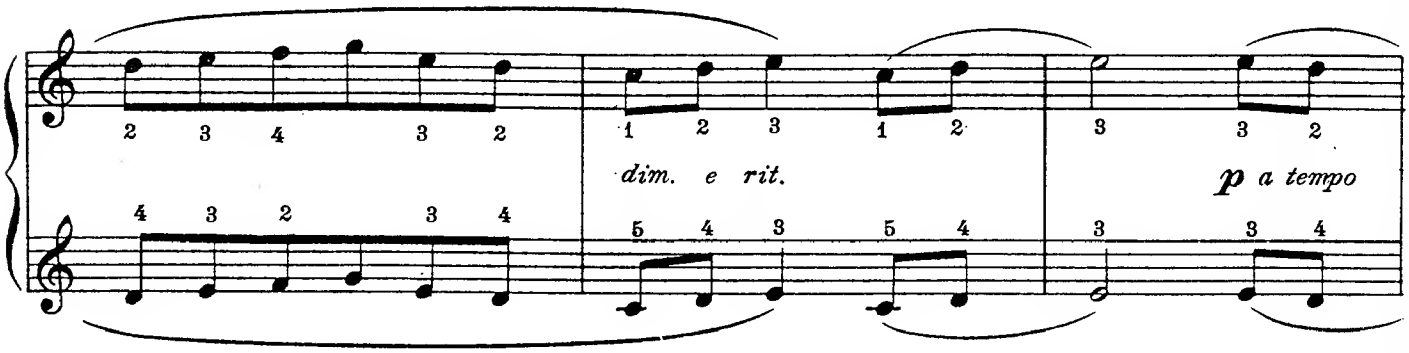
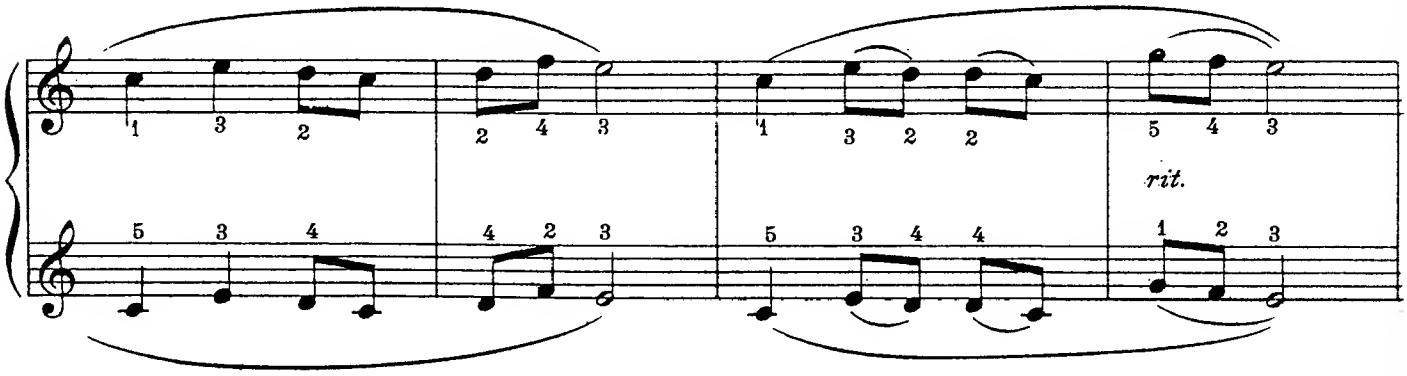
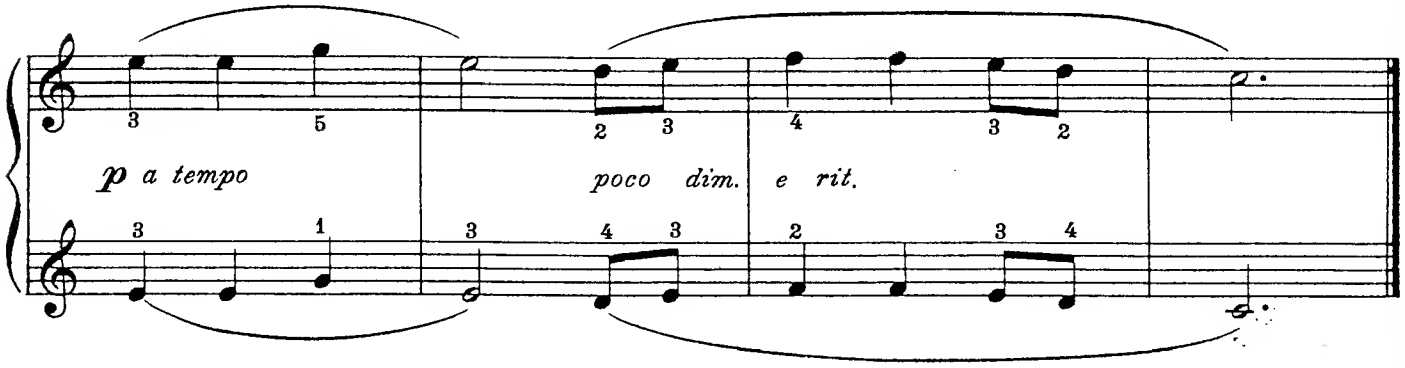
SECONDO




f


dim. e rit.
p a tempo


rit.

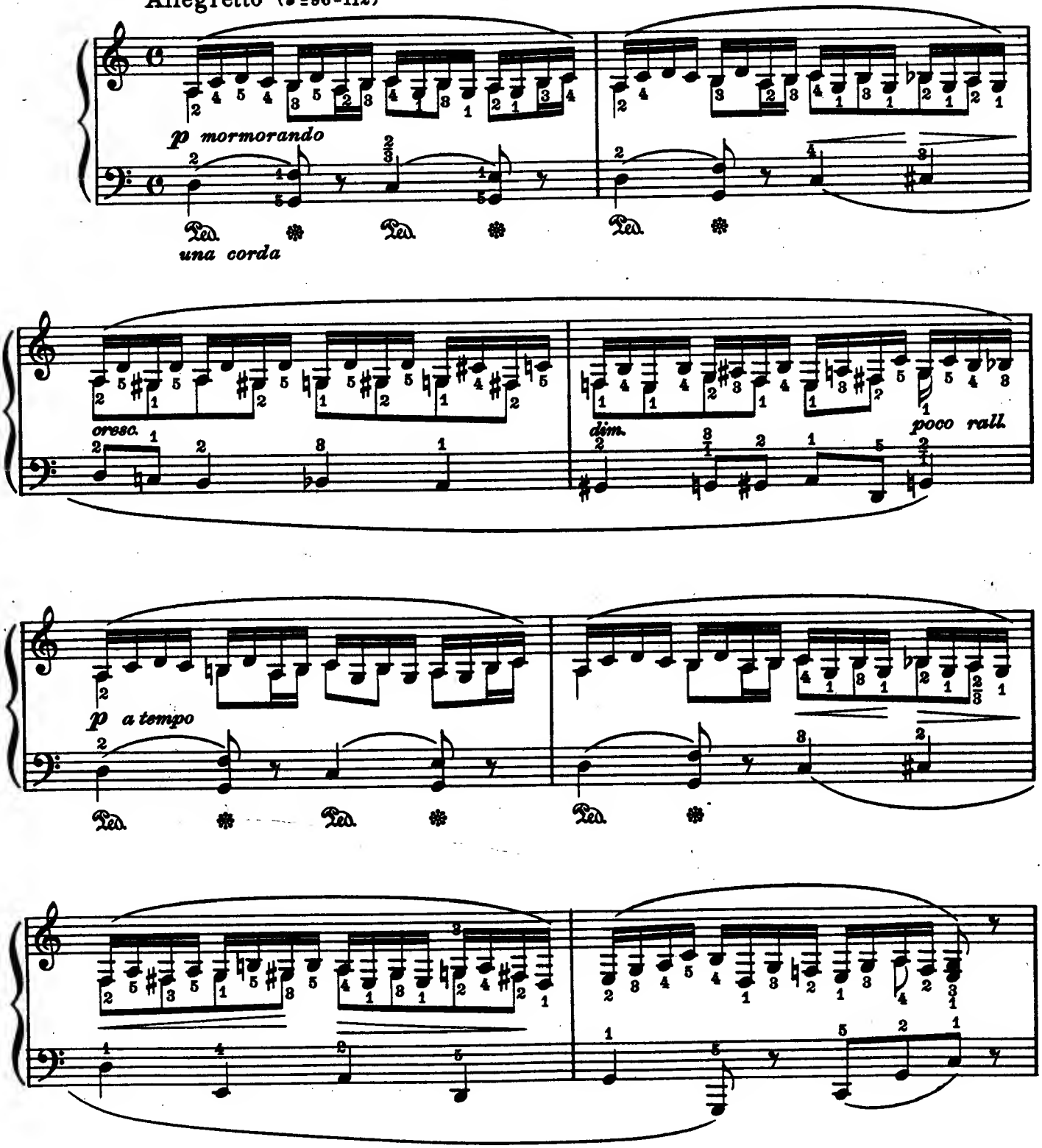

p a tempo
poco dim. e rit.

The Miller's Song

SECONDO

LEOPOLD GODOWSKY

Allegretto (♩=96-112)



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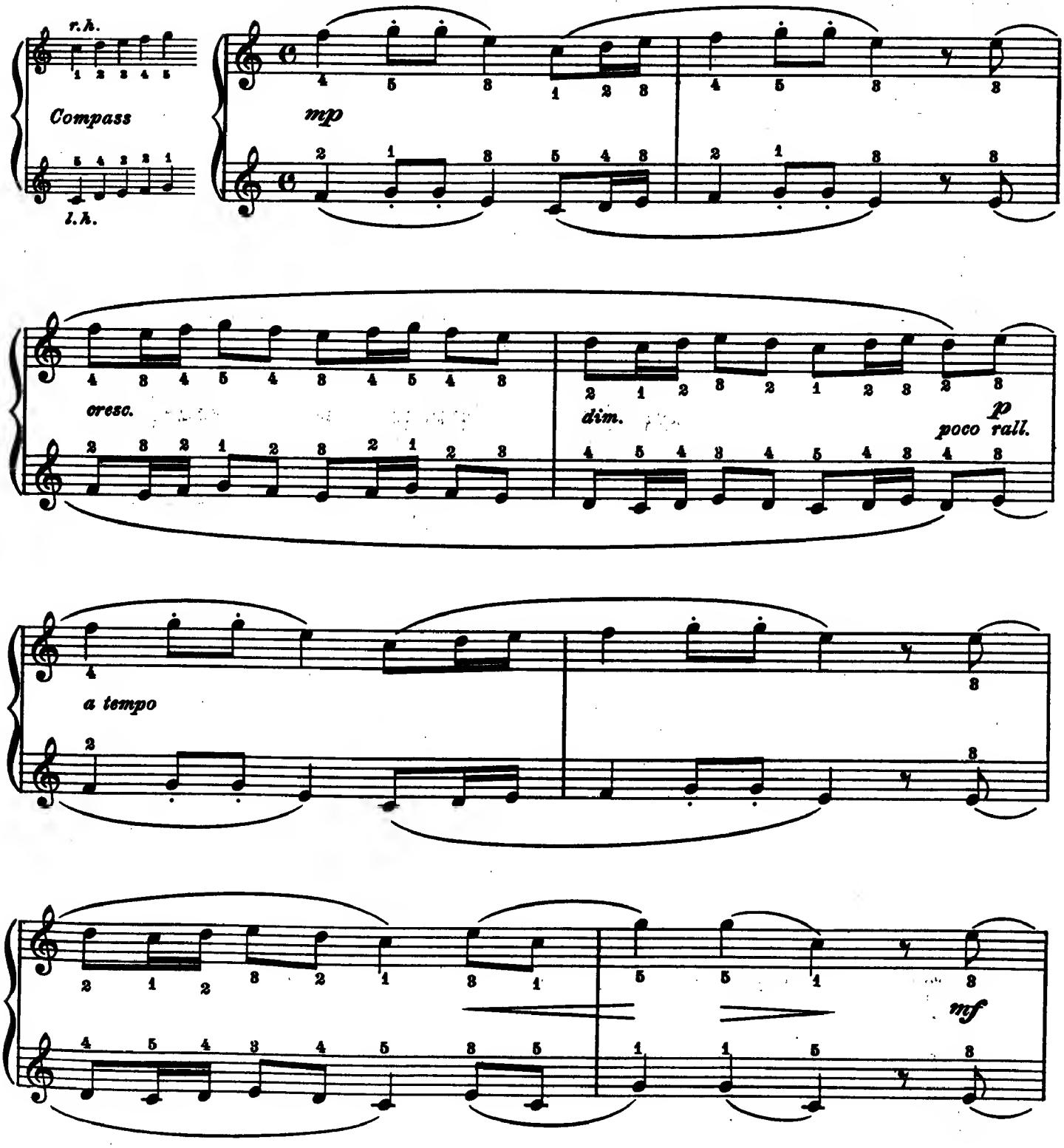
The Miller's Song

PRIMO

Allegretto (♩= 96-112)

LEOPOLD GODOWSKY



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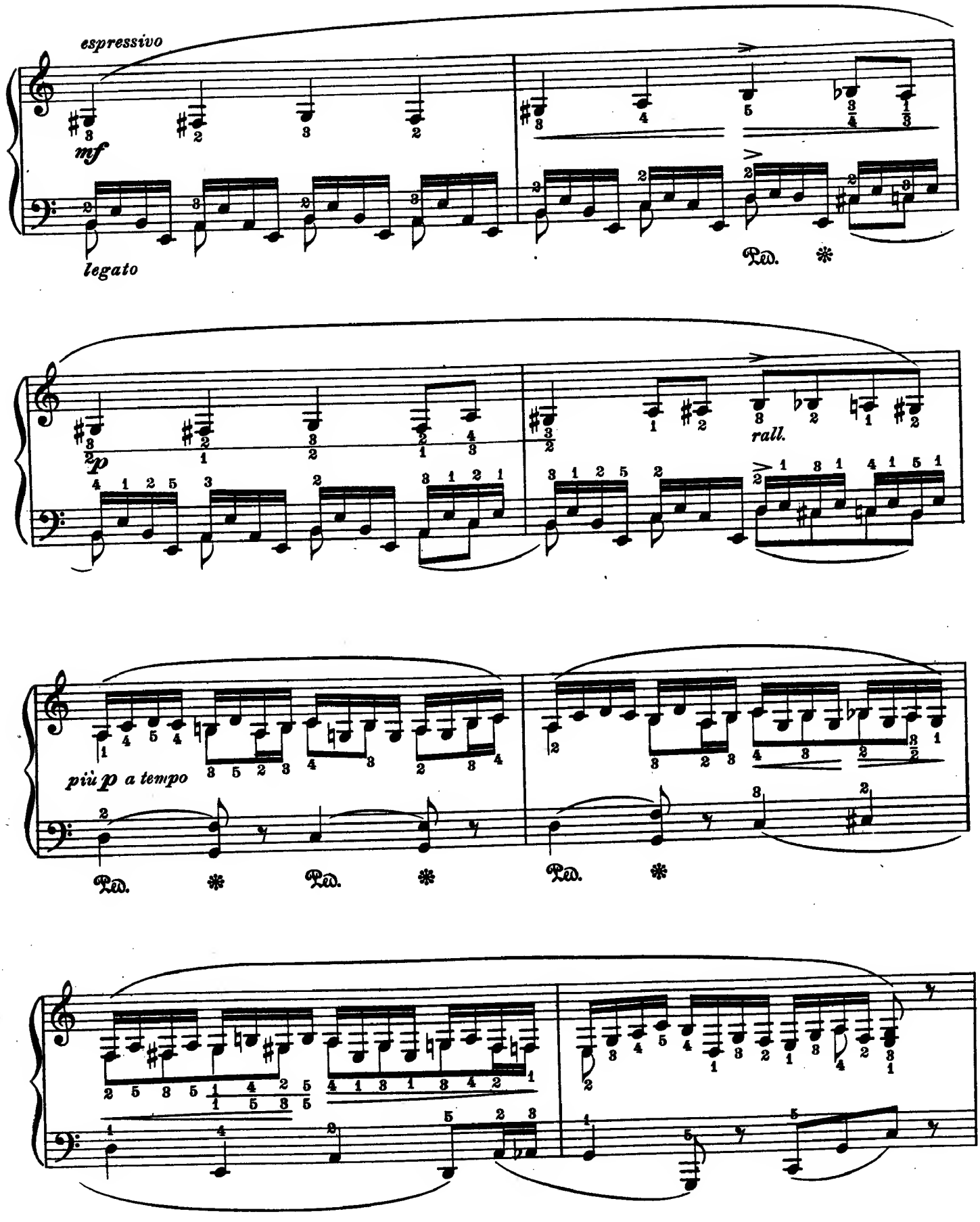
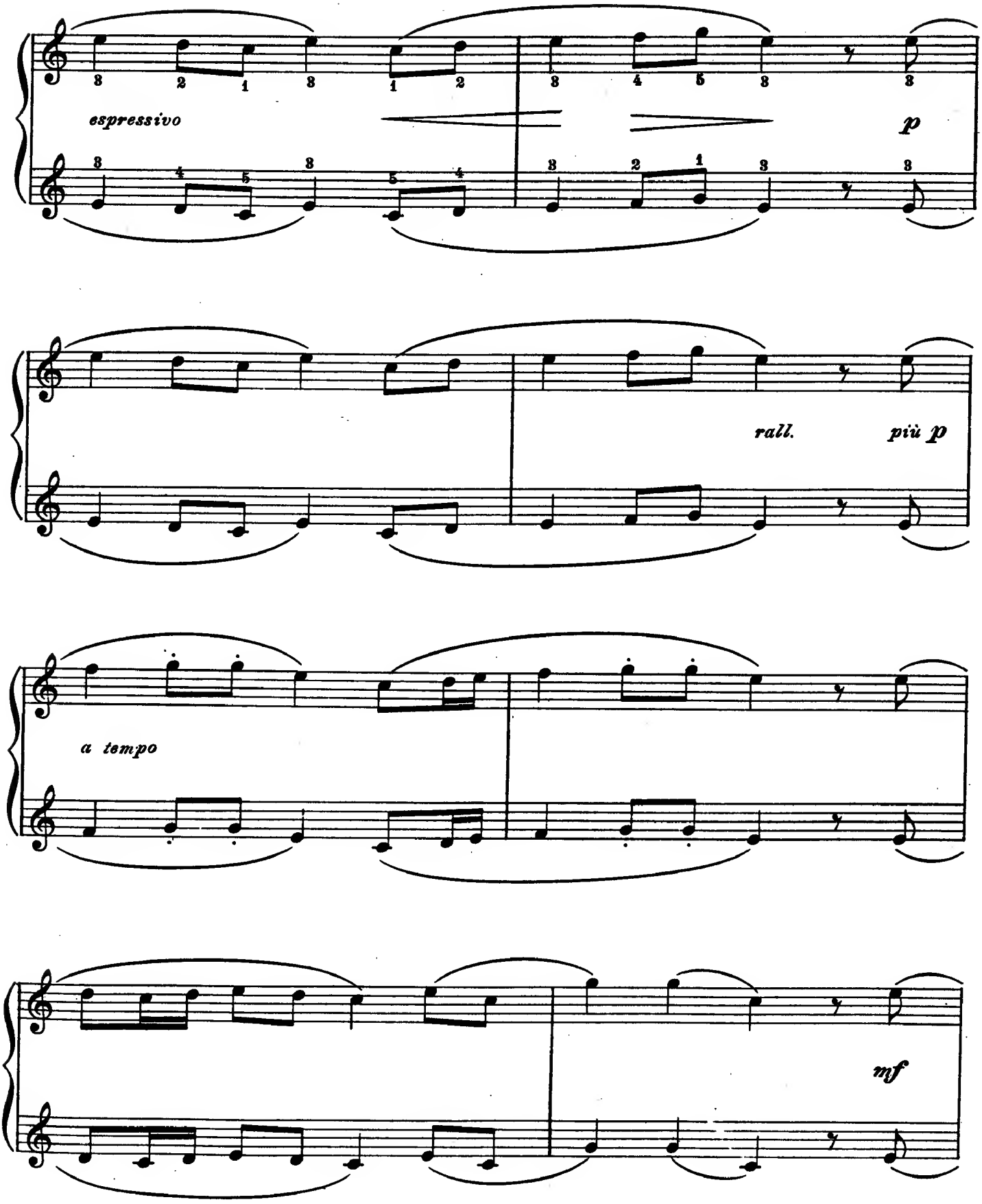
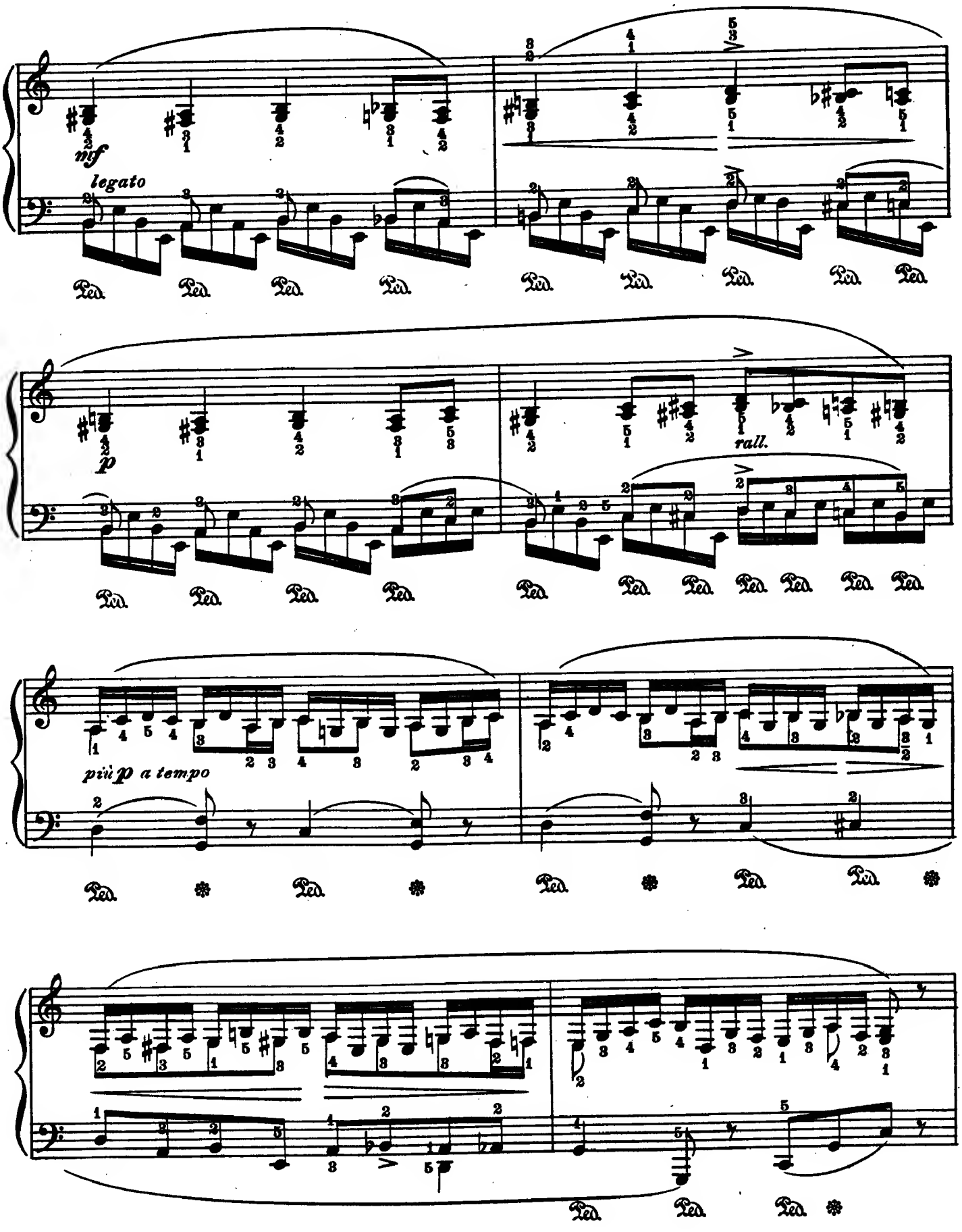
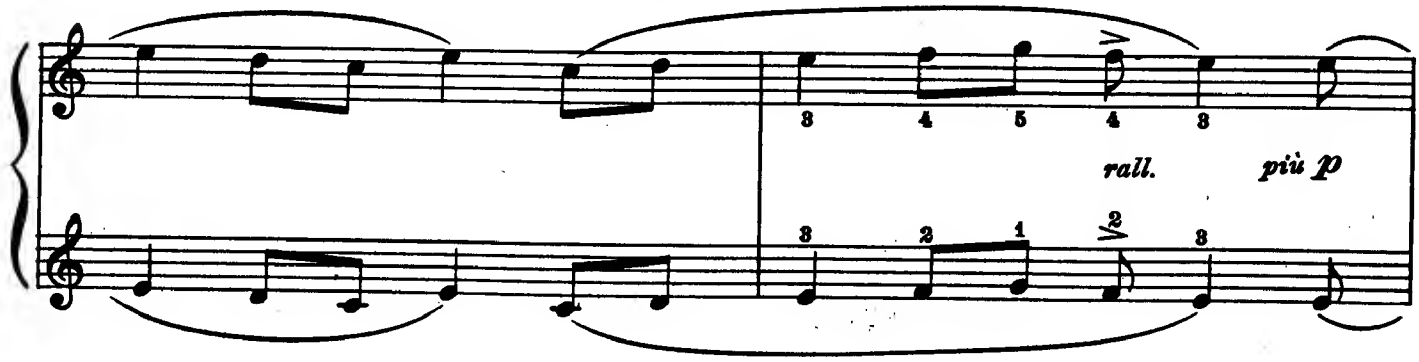

espressivo
mf
legato
Ped.
p
rall.
più p a tempo
Ped.
Ped.
Ped.

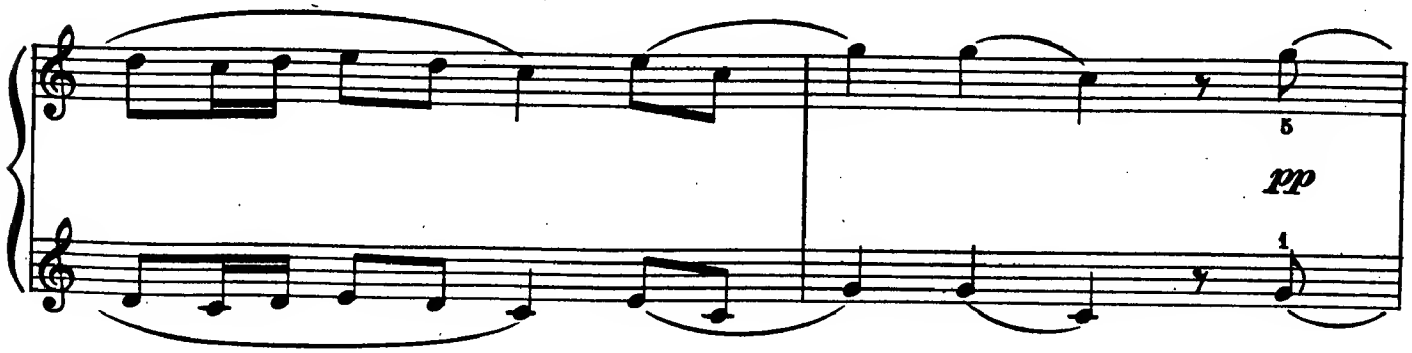

espressivo
p
rall.
più p
a tempo
mf

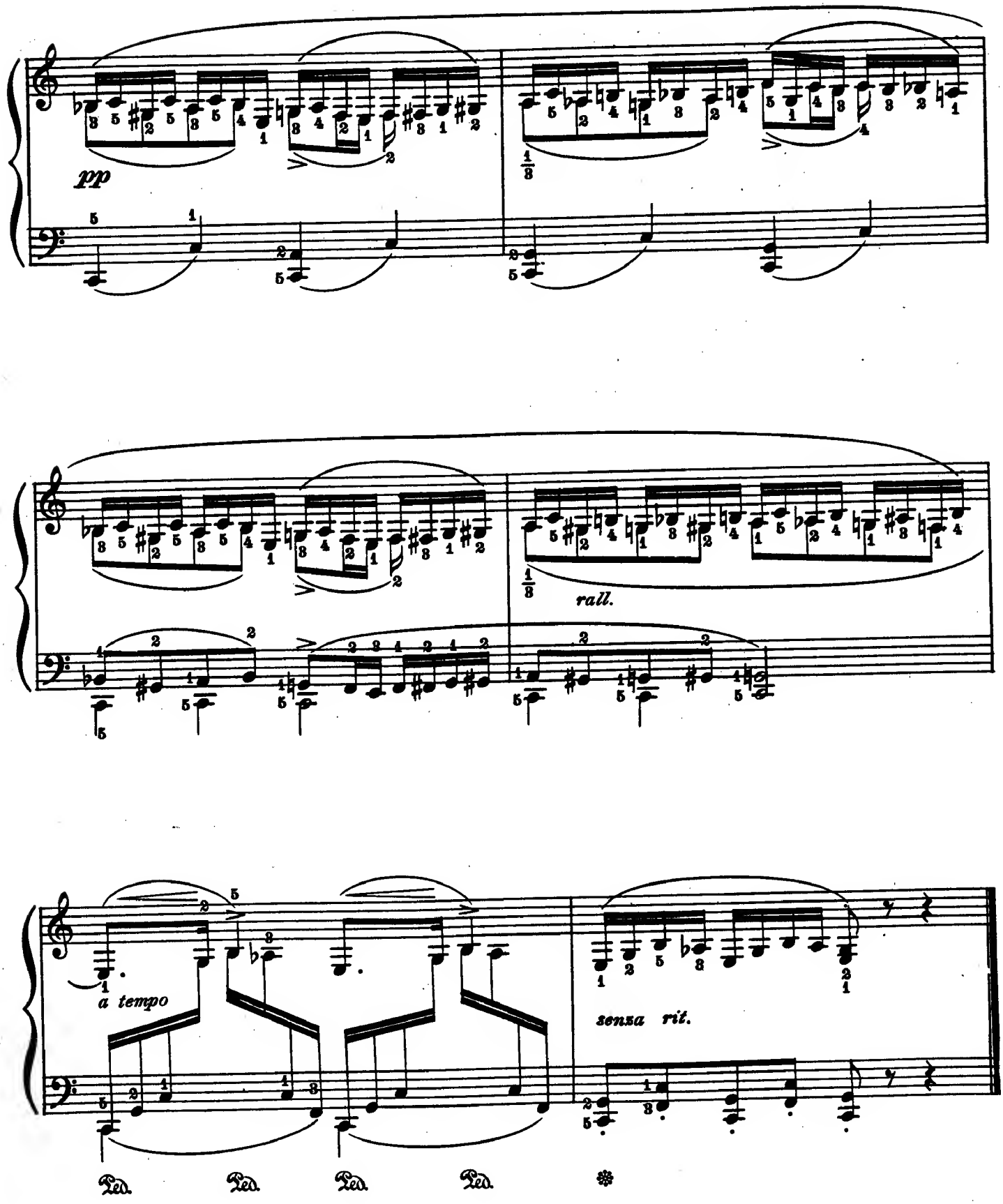

mf
legato
p
rall.
più p a tempo

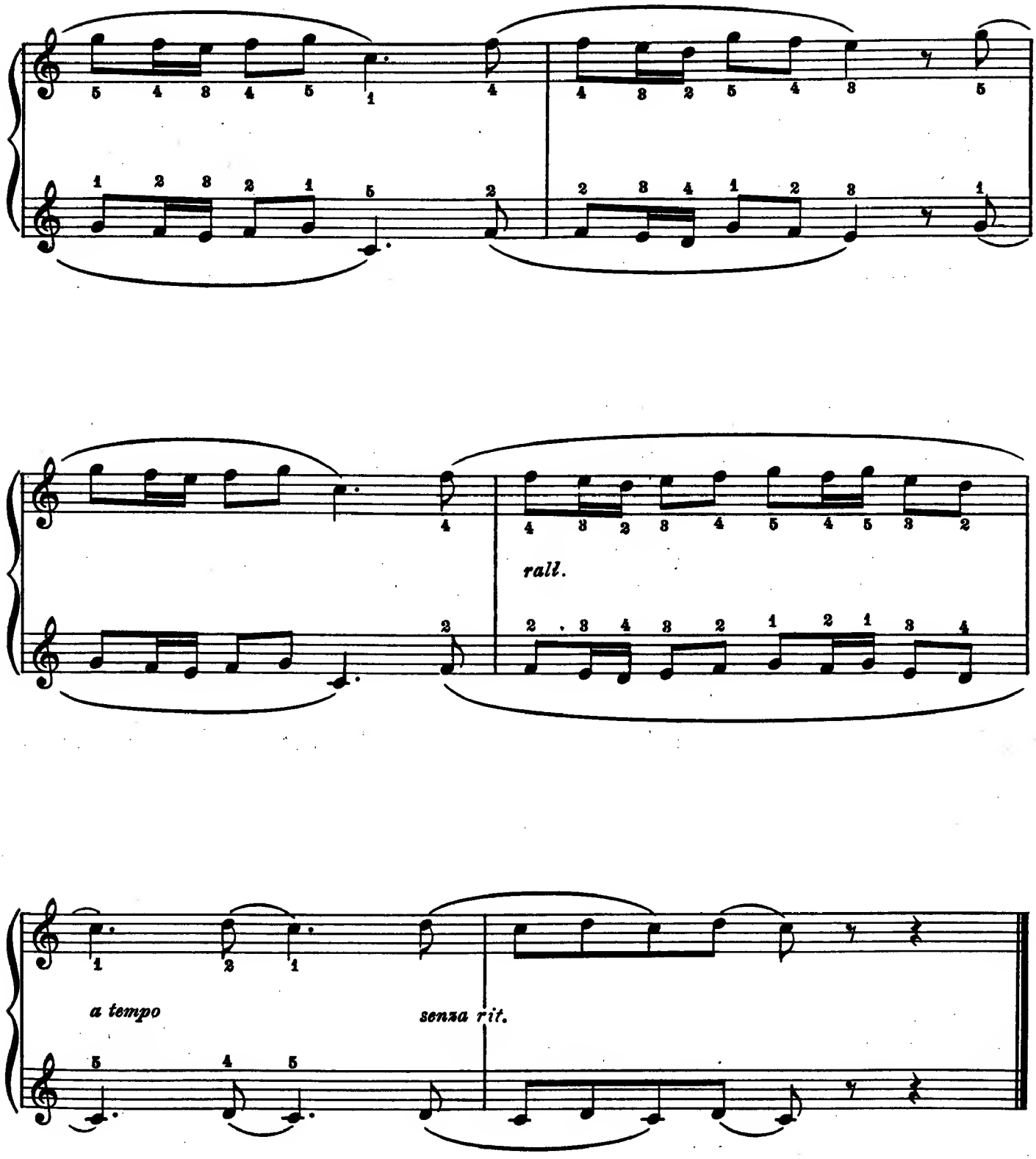
p


rall.
più p

a tempo


pp


pp
rall.
a tempo
senza rit.
Ped.
Ped.
Ped.
Ped.


rall.
a tempo
senza rit.

Méditation

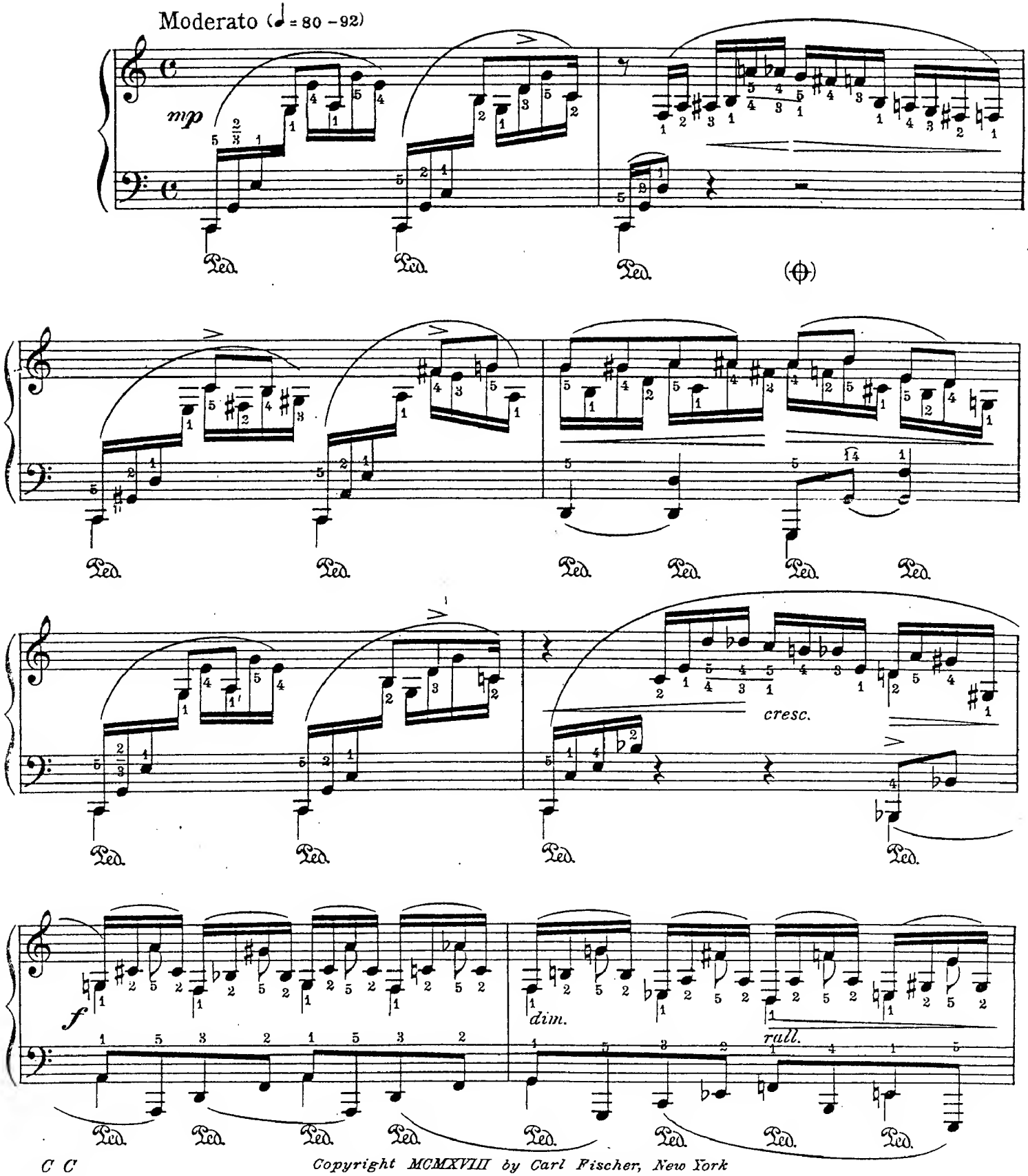
The *Méditation,* like the *Rêverie* and *Songe poètique,* is a composition of a dreamy introspective nature, usually, as in the case of this example, in song form. Here the composer has given the *primo* player a tender, pleading melody of great purity and distinction of outline, thrown into relief by a figurated accompaniment in the *secondo,* one richly chromatic in texture, whose passionately insistent climax approaches veritable exaltation.

F.H.M.

Meditation

SECONDO

LEOPOLD GODOWSKY



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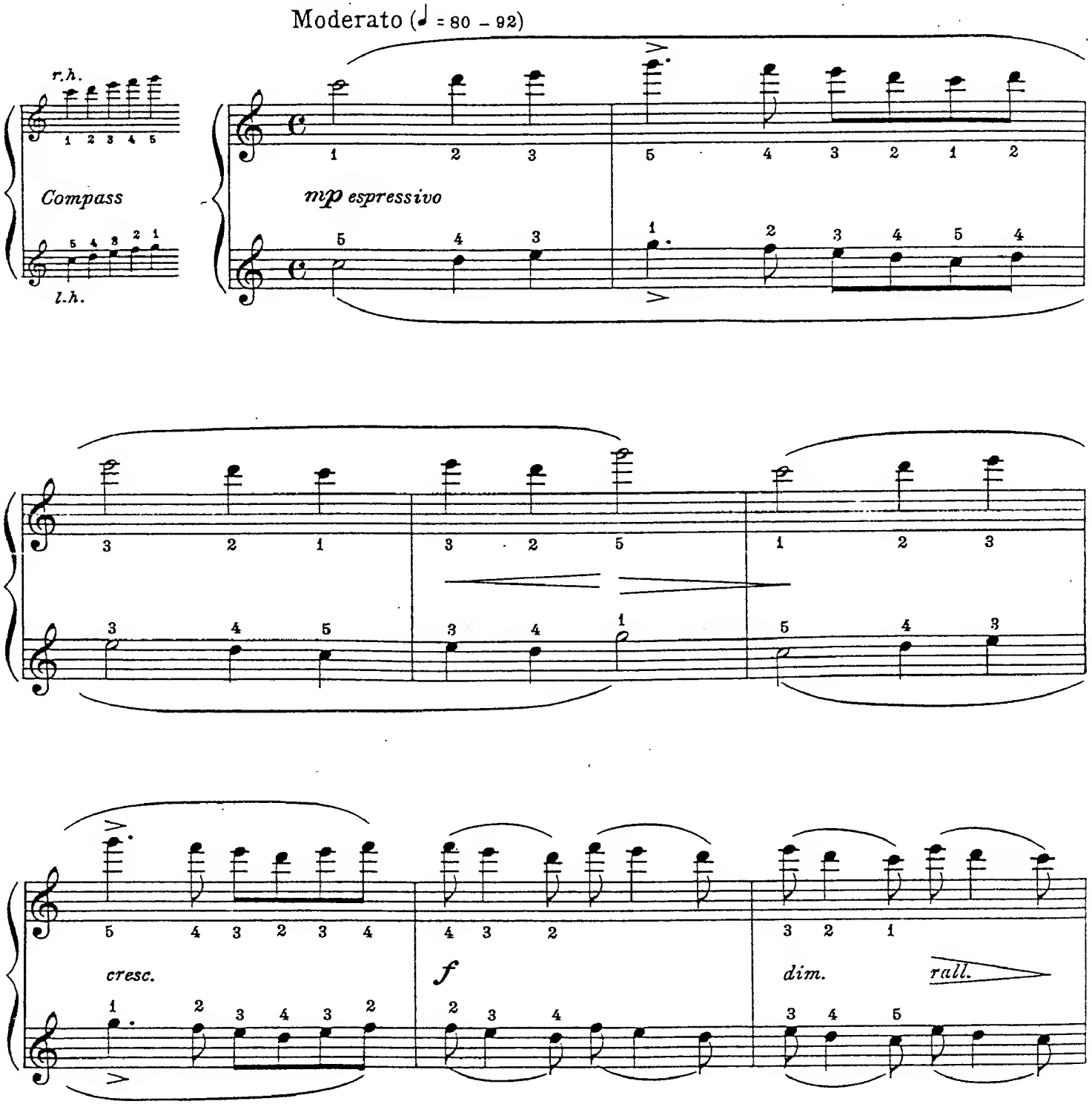
Meditation

PRIMO

LEOPOLD GODOWSKY



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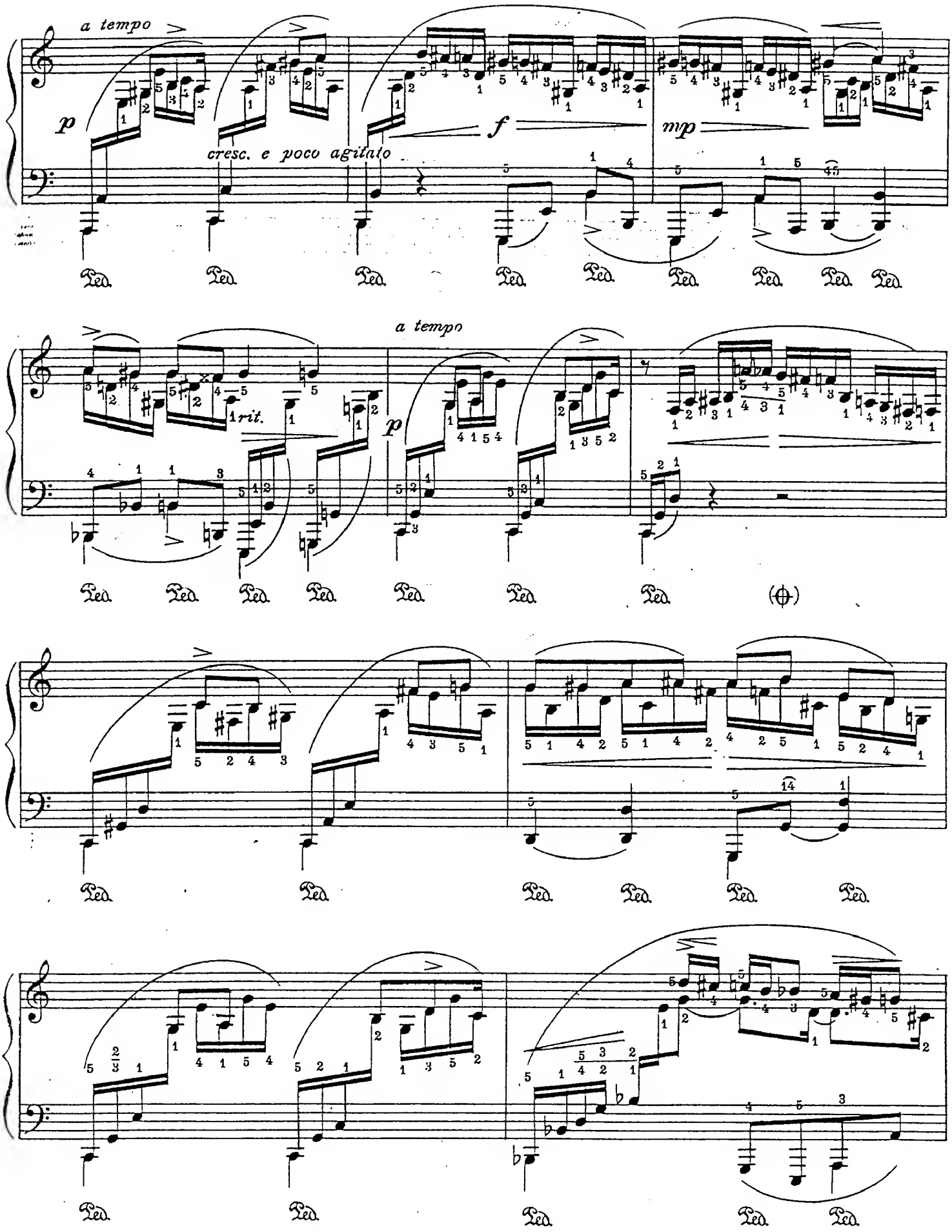
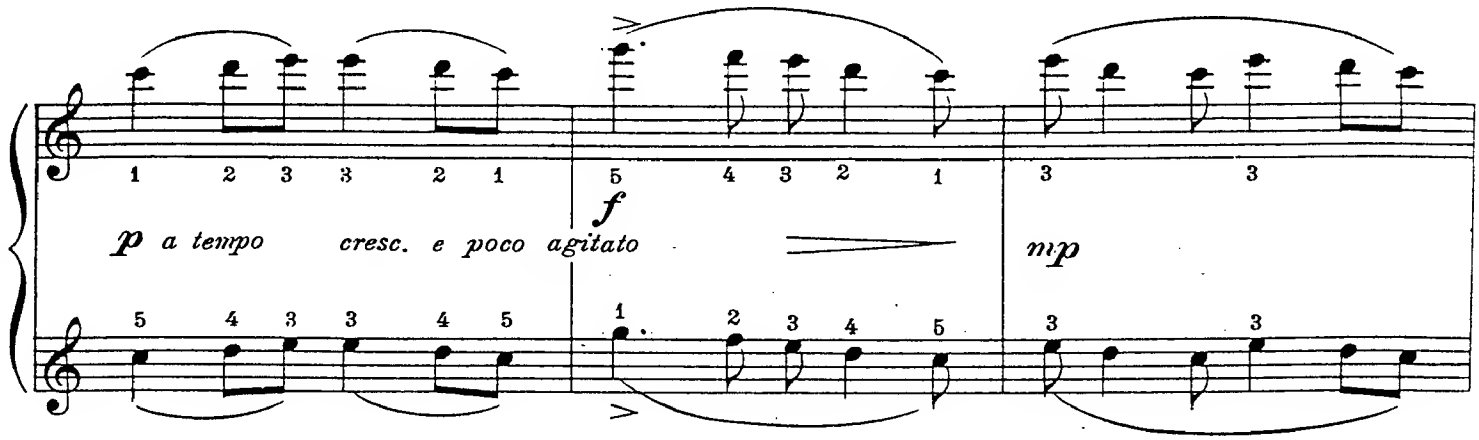
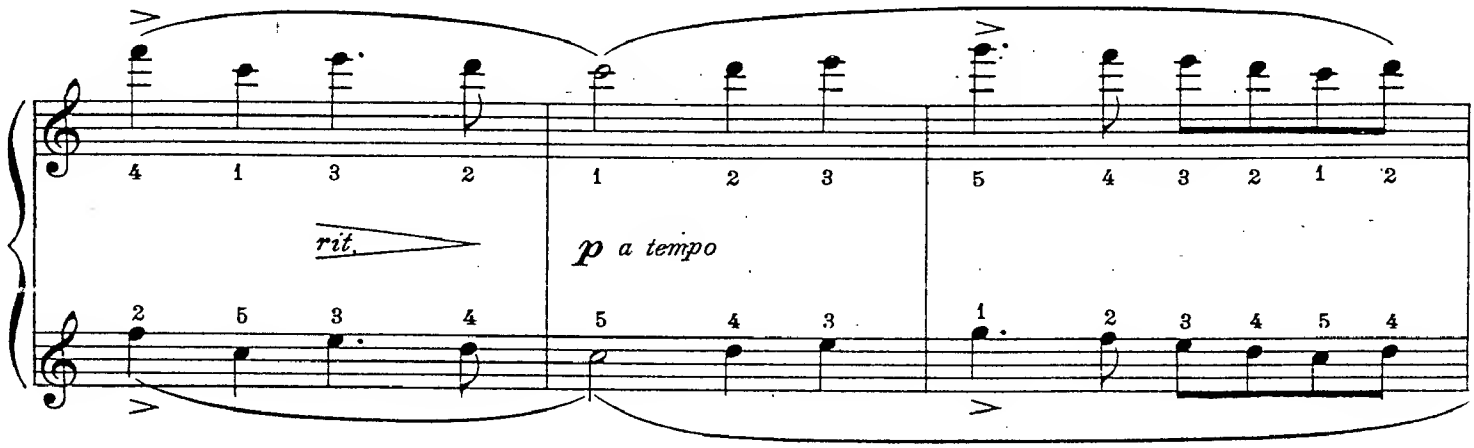
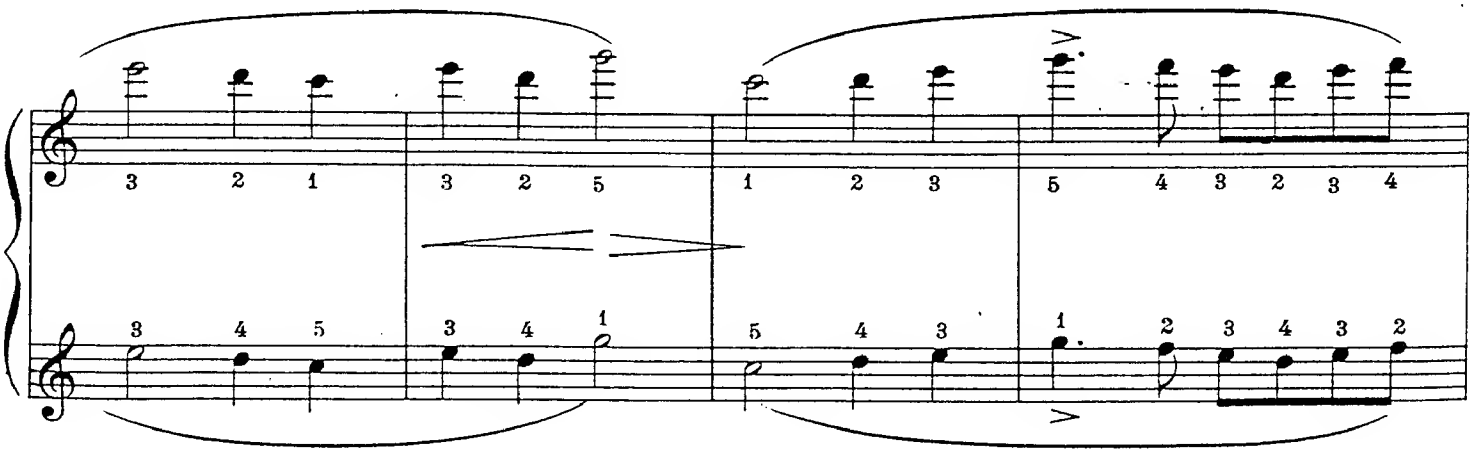
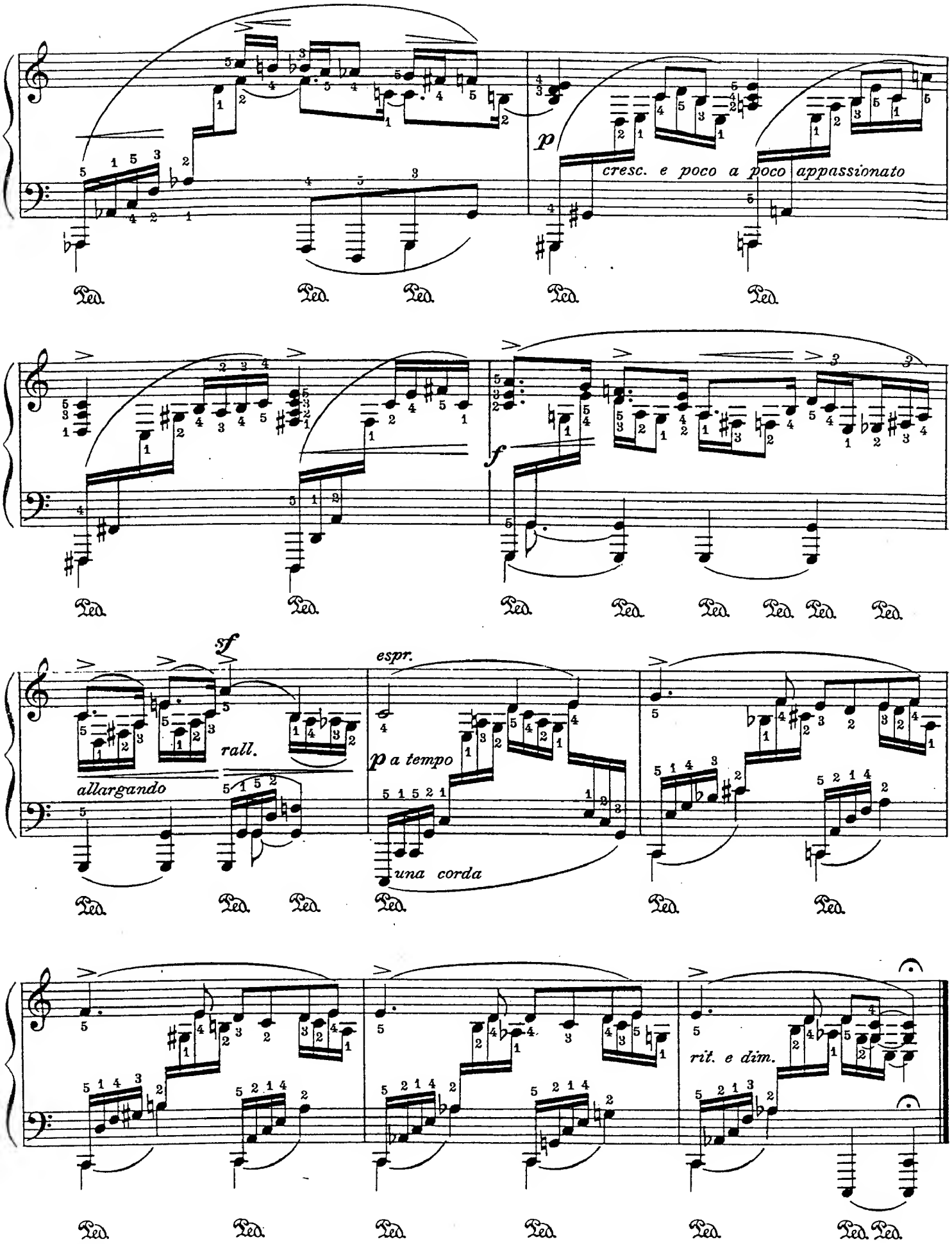
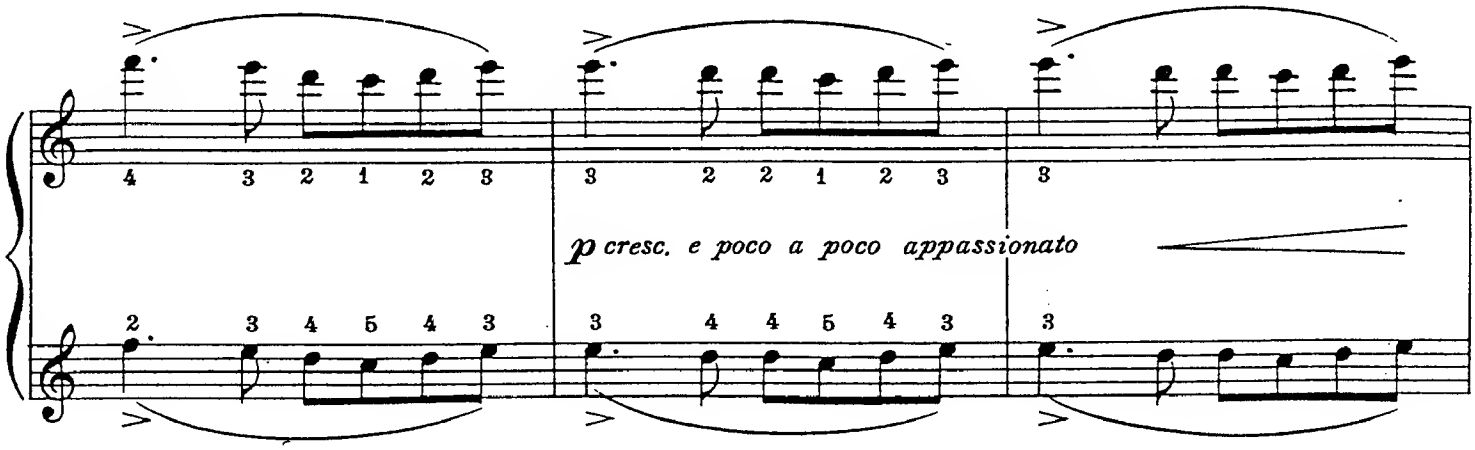

a tempo
p
cresc. e poco agitato
f
mp
a tempo
rit.
p
Ped.

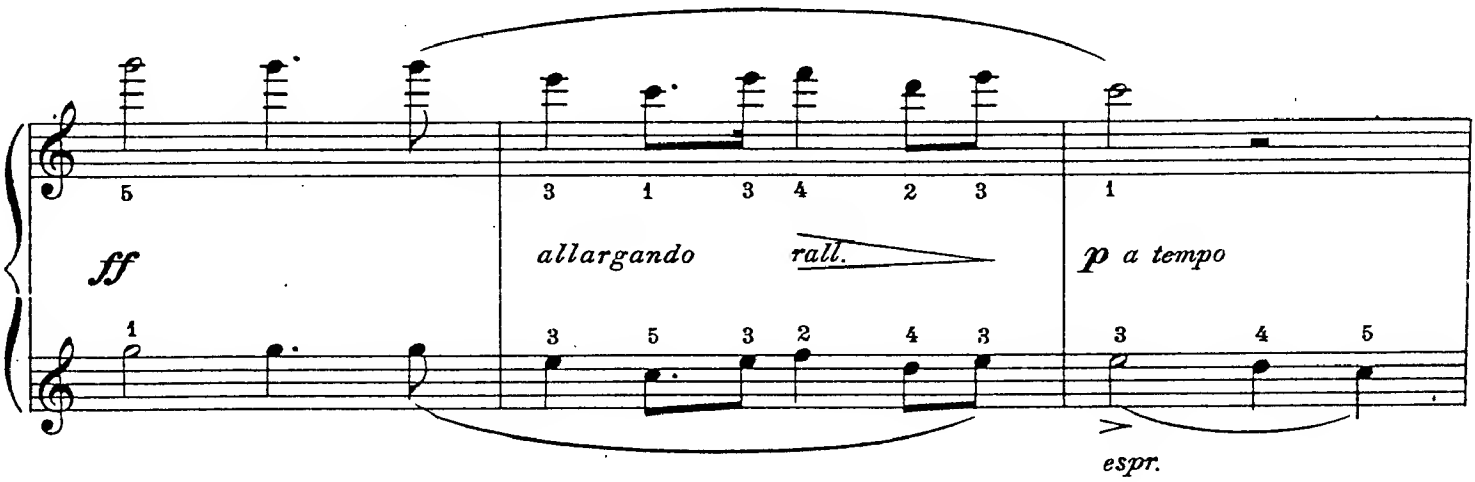

p a tempo
cresc. e poco agitato
f
mp

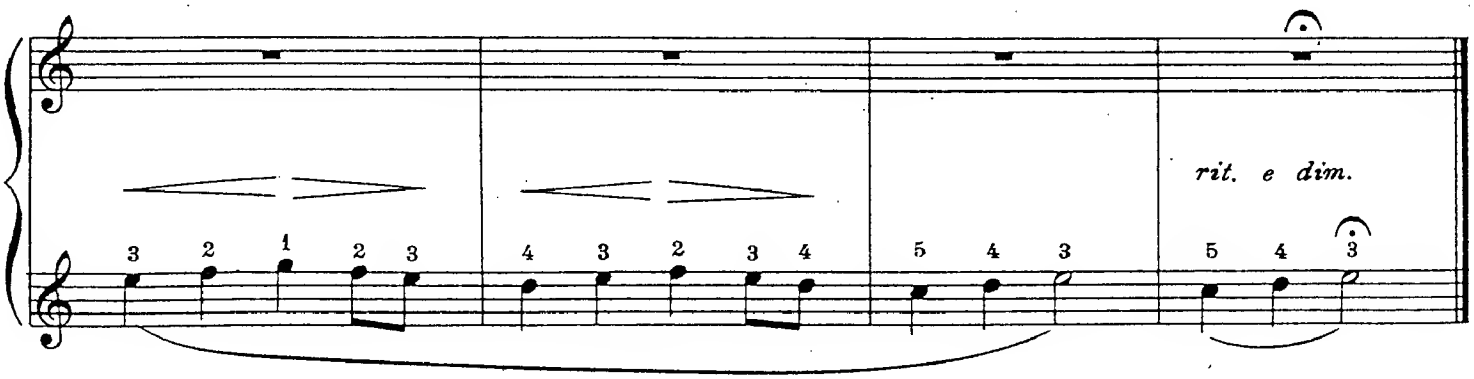

rit.
p a tempo




p
cresc. e poco a poco appassionato
f
sf
rall.
allargando
espr.
p a tempo
una corda
rit. e dim.
Ped.


p cresc. e poco a poco appassionato


ff
allargando
rall.
p a tempo
espr.

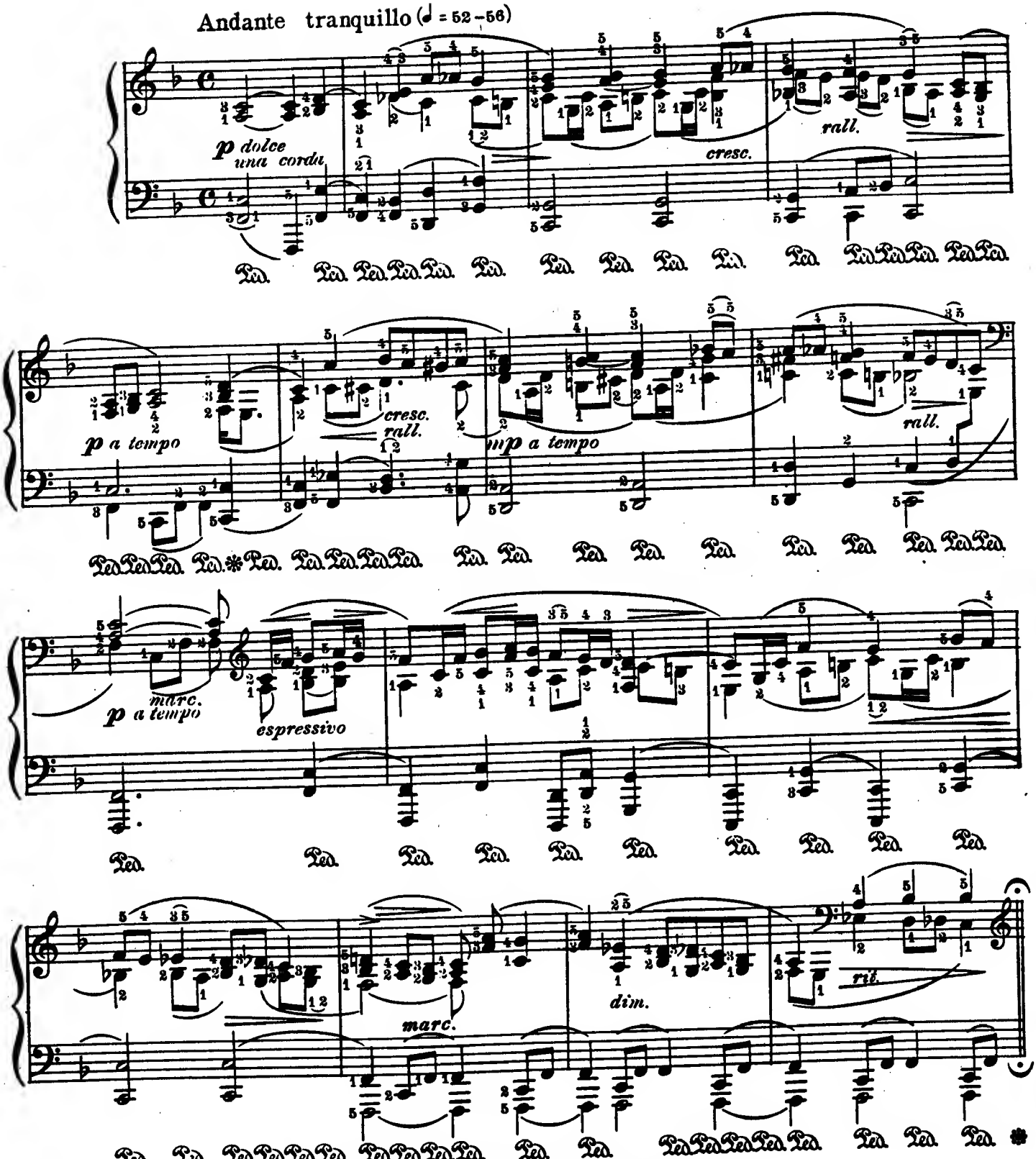

rit. e dim.

Pastorale

(Angelus)

SECONDO

LEOPOLD GODOWSKY



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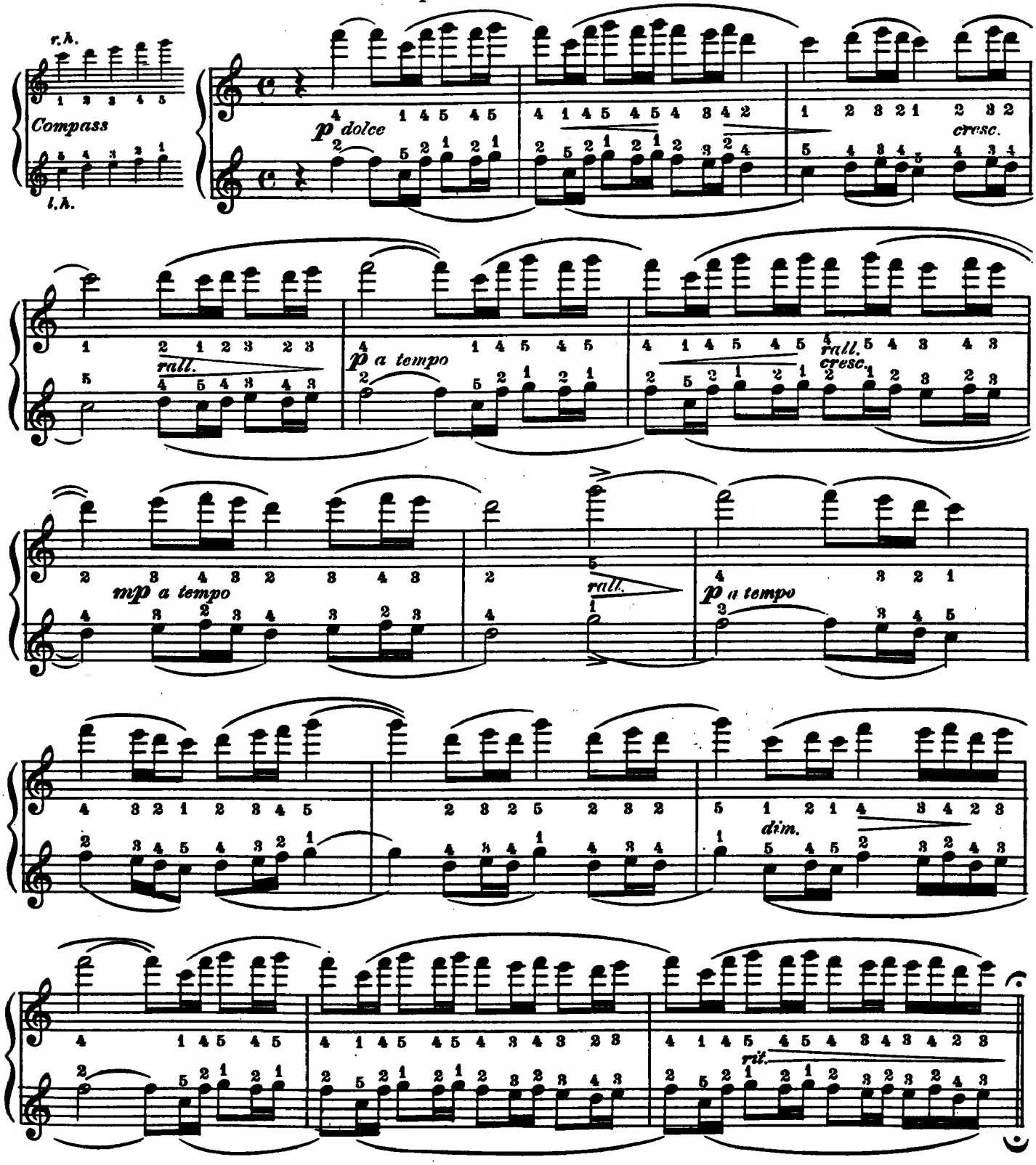
Pastorale

(Angelus)

PRIMO

LEOPOLD GODOWSKY

Andante tranquillo (♩ = 52 - 56)



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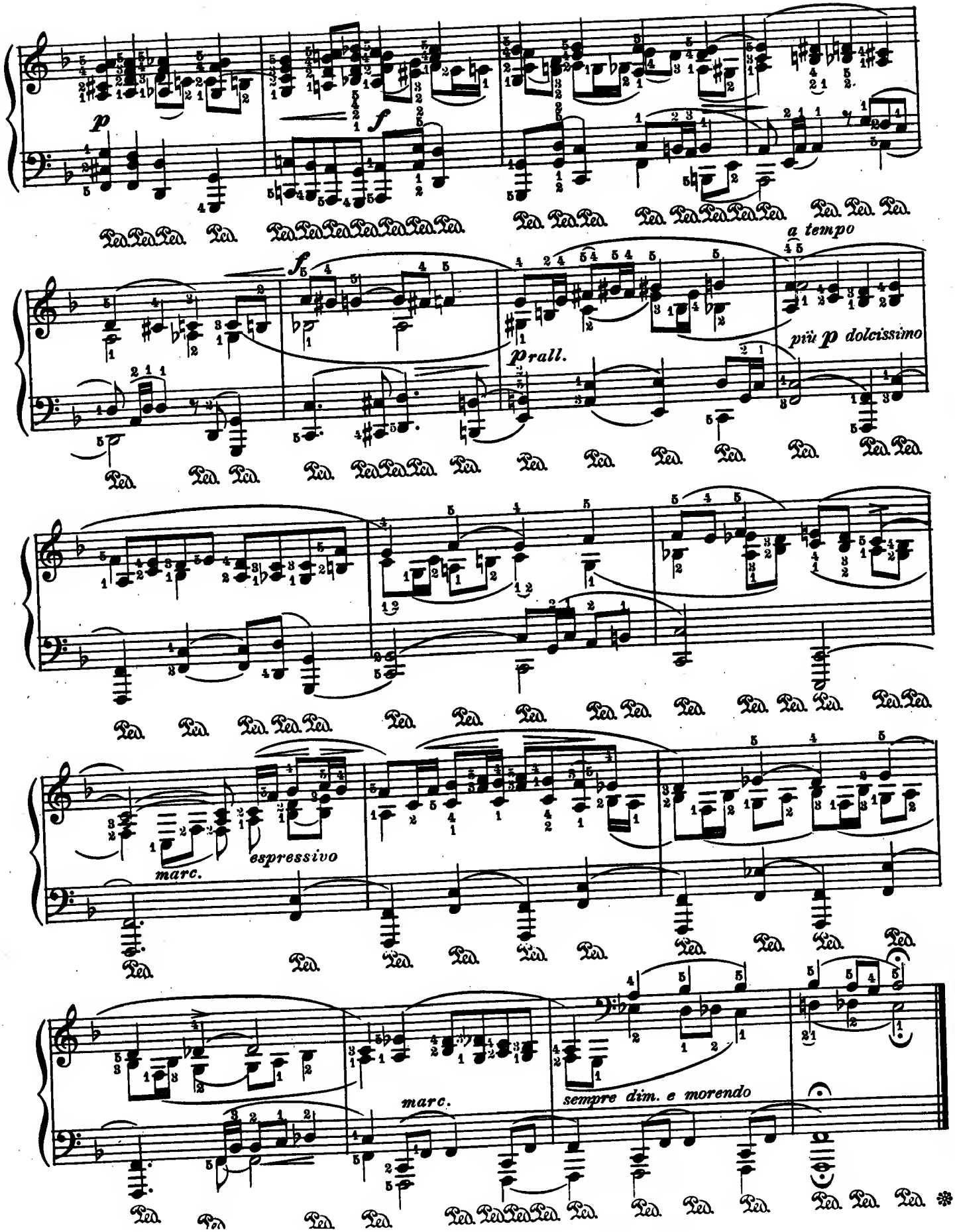
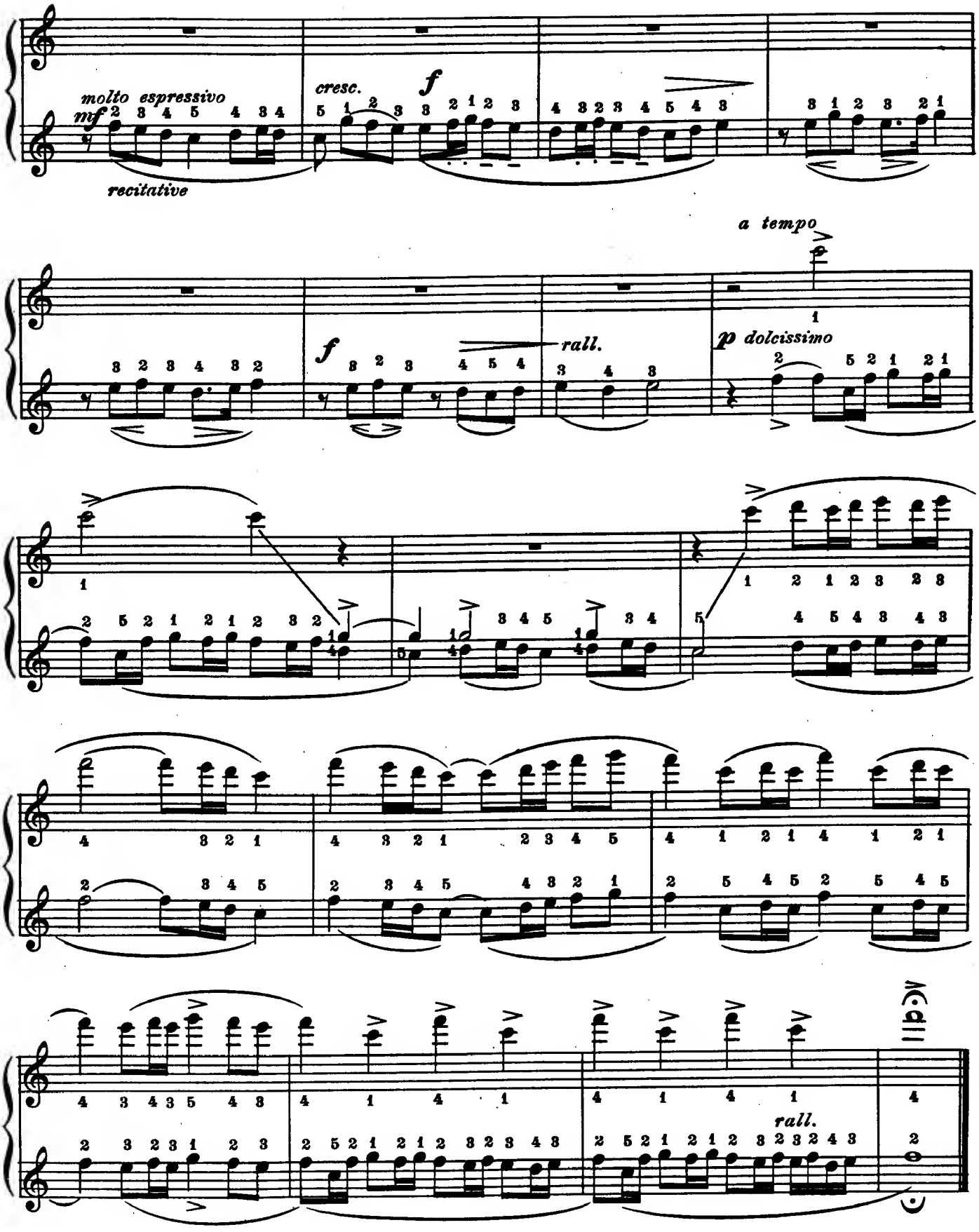

p
f
a tempo
f
prall.
più p dolcissimo
marc.
espressivo
marc.
sempre dim. e morendo


molto espressivo
mf
recitative
cresc.
f
f
rall.
a tempo
p dolcissimo
rall.

The Exercise

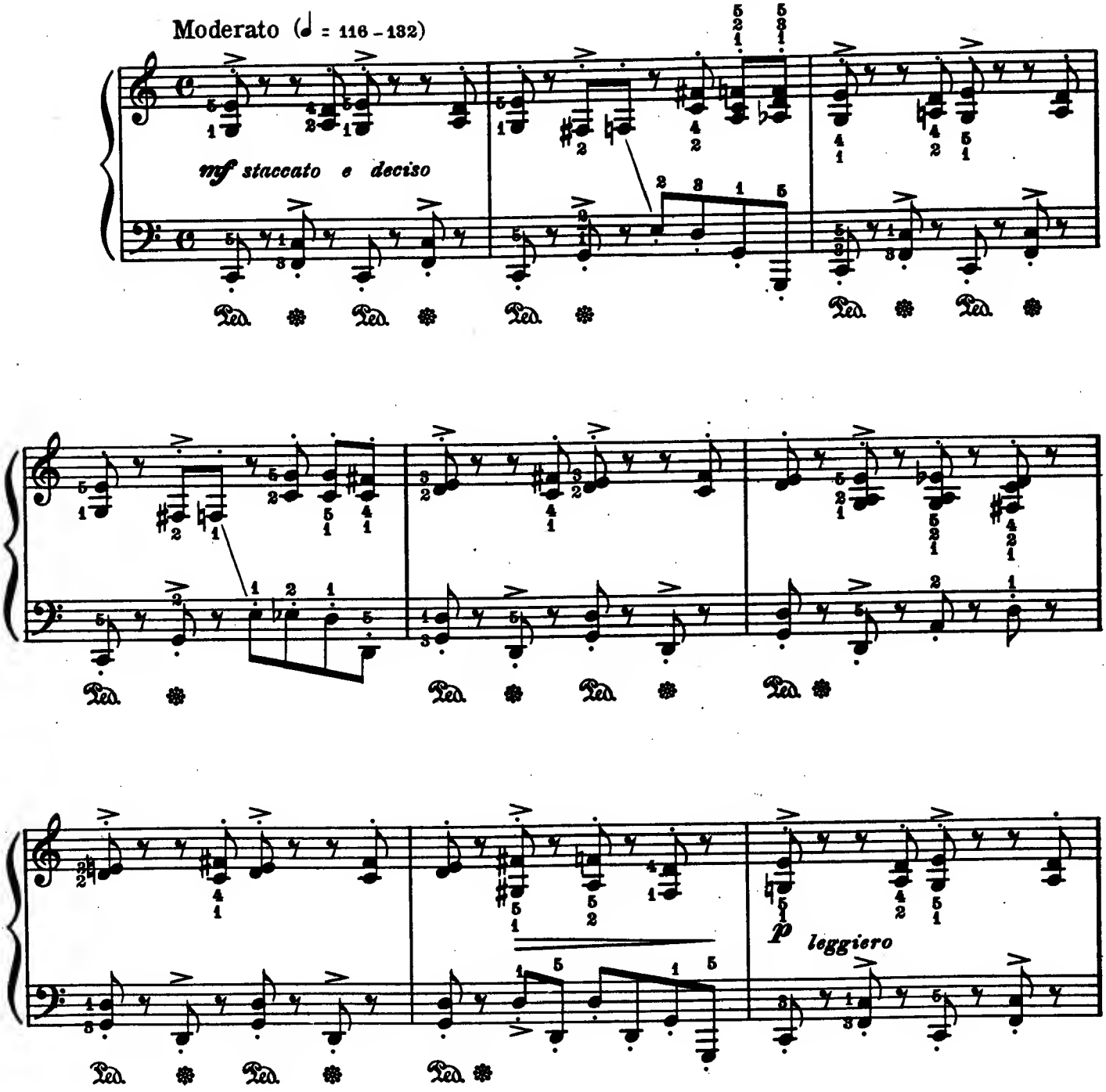
The exercise is a bit of musical humor carried out in five four-measure sections; the droll, harmonic idea of the accompaniment sugar-coating the practical purpose of the *primo* part. The indications for playing suggest the composer's vein of humor. An earnest pupil who attacks the keyboard in a manner *ben articulato ed energico* is balanced by a no less earnest teacher who plays *staccato e deciso*. But try as the pupil may, we hear in the teacher's part a dissatisfaction expressed by strong emphasis on the initial tonic note of the pupil's *primo;* a general tendency to bolster up his weaker partner, an occasional self-conscious trill, to stress the superiority of the pedagog, etc. The general effect is most entertaining; the idea is carried out with musical good taste as well as humor; and the technical value of the little study is absolute.

F.H.M.

The Exercise

SECONDO

LEOPOLD GODOWSKY



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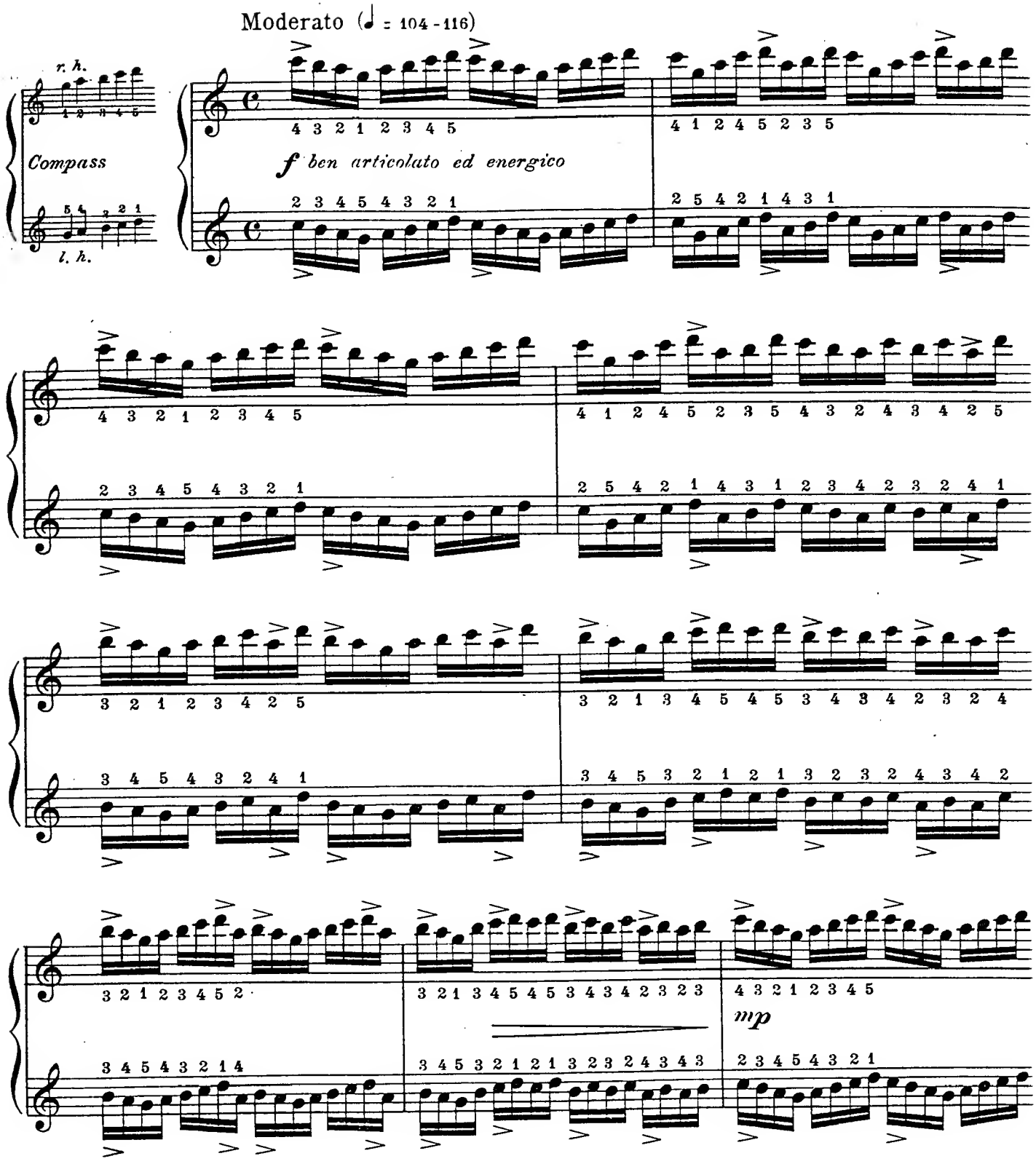
The Exercise

PRIMO

LEOPOLD GODOWSKY



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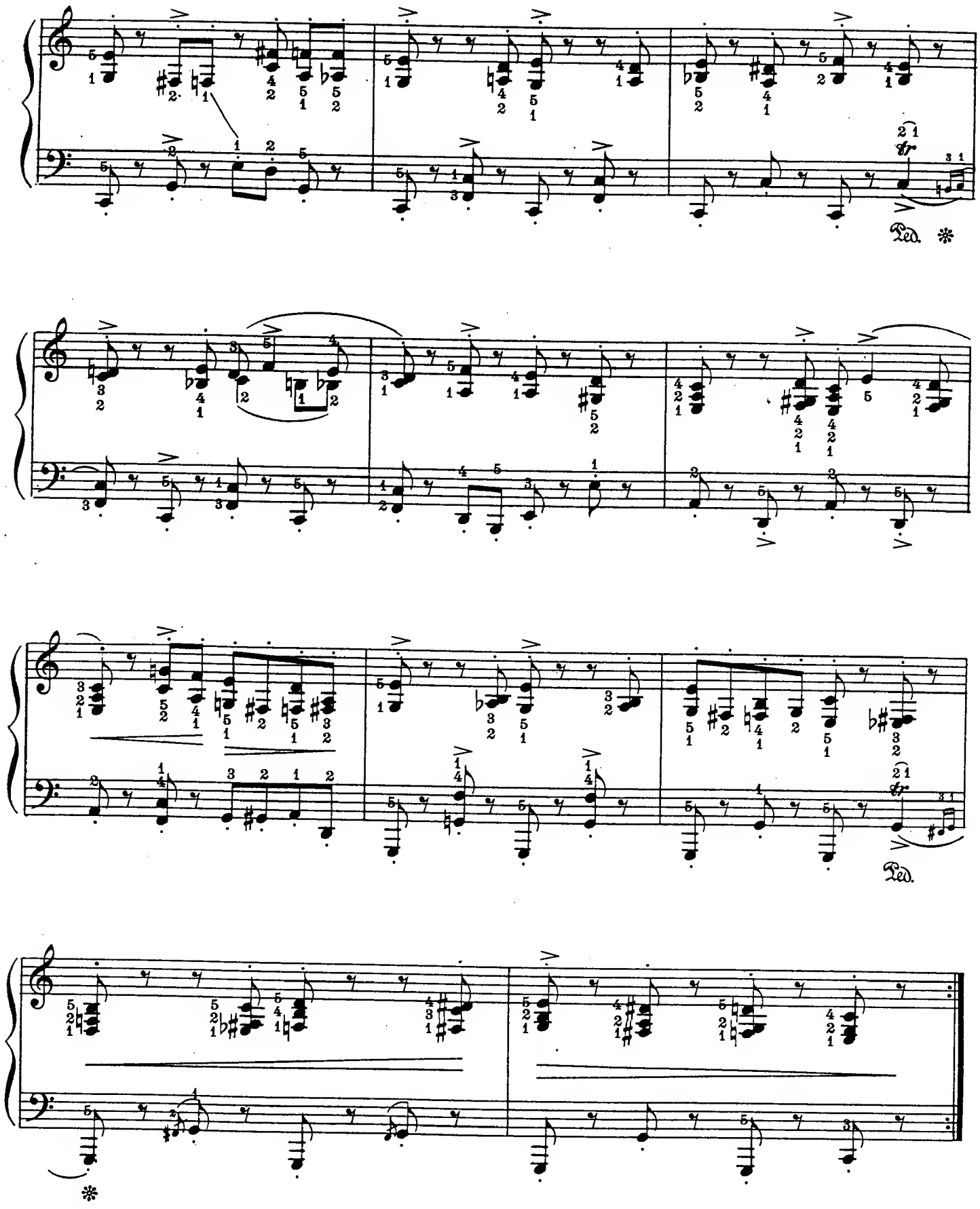

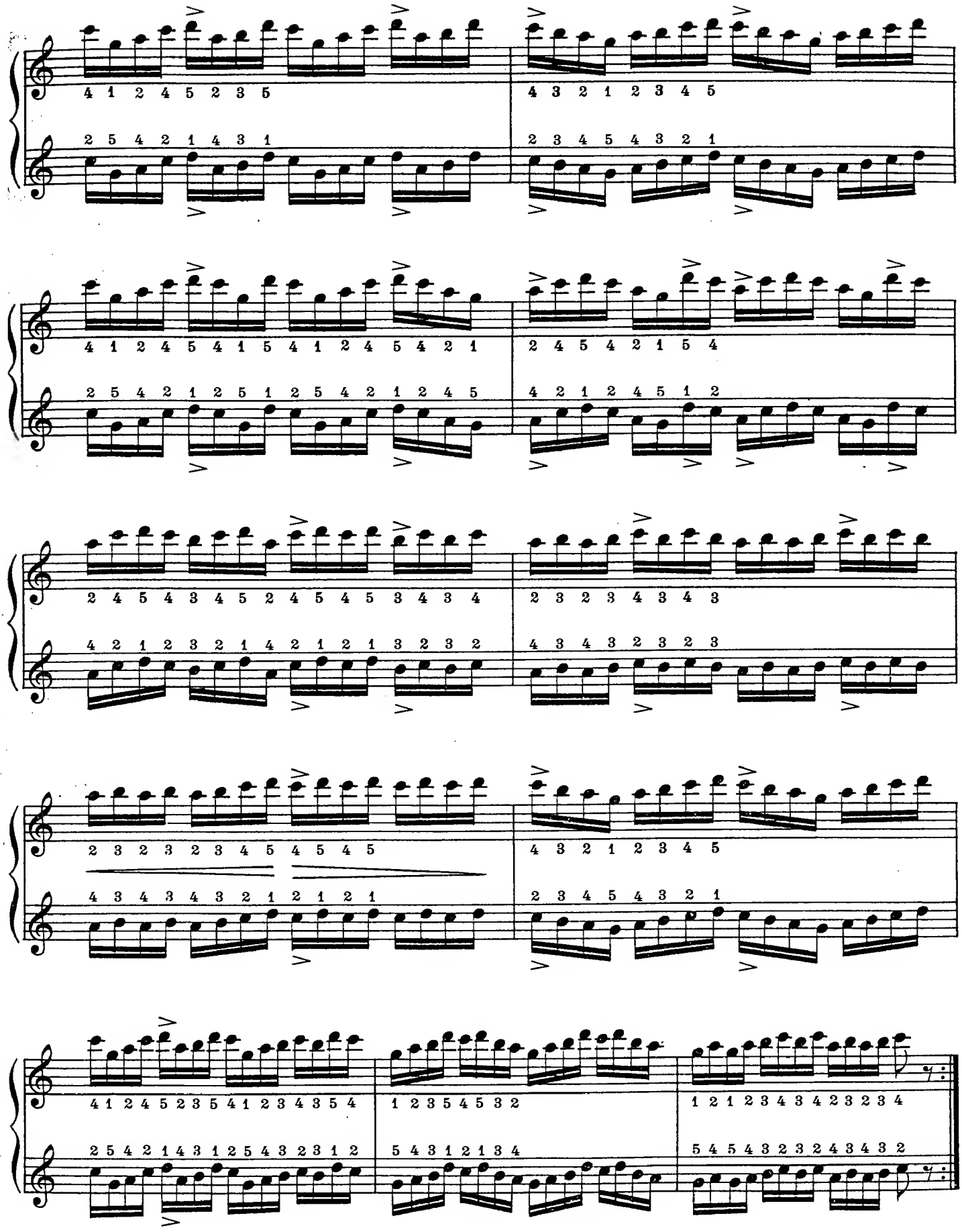

Processional March

The *March,* since it is originally intended to regulate the movement of many people, is a form akin to the dance, and serves both artistic and utilitarian purposes. There are military, religious, funeral and other marches. The noble, dignified character of the theme of this example, as well as the indication *maestoso* ranges it among the ceremonial or festival marches, whose music moves in a lofty style and stately tempo, the direct opposite of the *Pas de charge* which sends a forlorn hope to the attack. This sonorous ceremonial *March* is in $^{4}/_{4}$ time, modern in form, with four reprises of four measures each, while the older opera - and clavier - marches consist of only two reprises of 8, 12, or 16 measures.

F. H. M.

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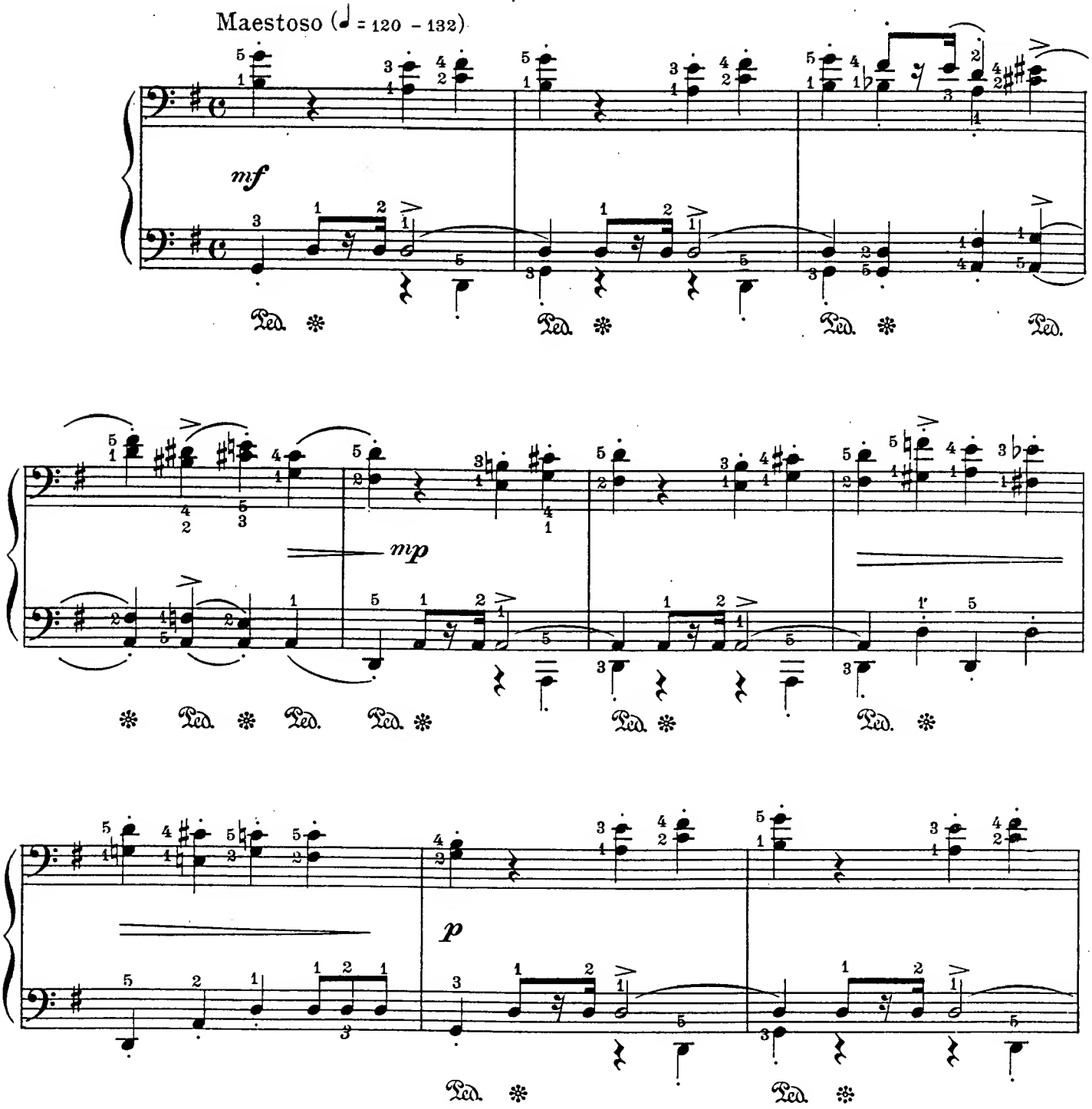
Processional March

SECONDO

LEOPOLD GODOWSKY



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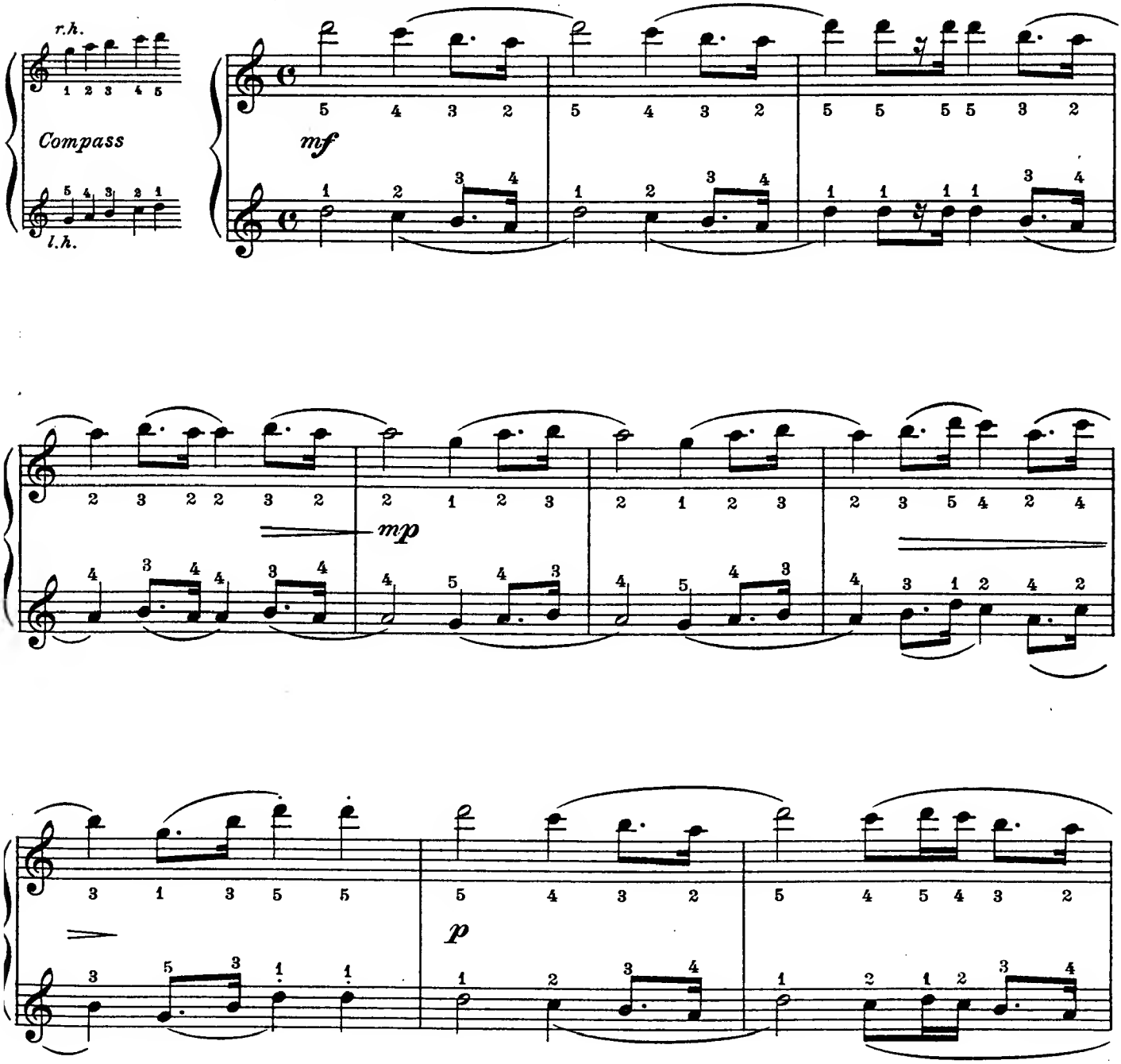
Processional March

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩=120 - 132)



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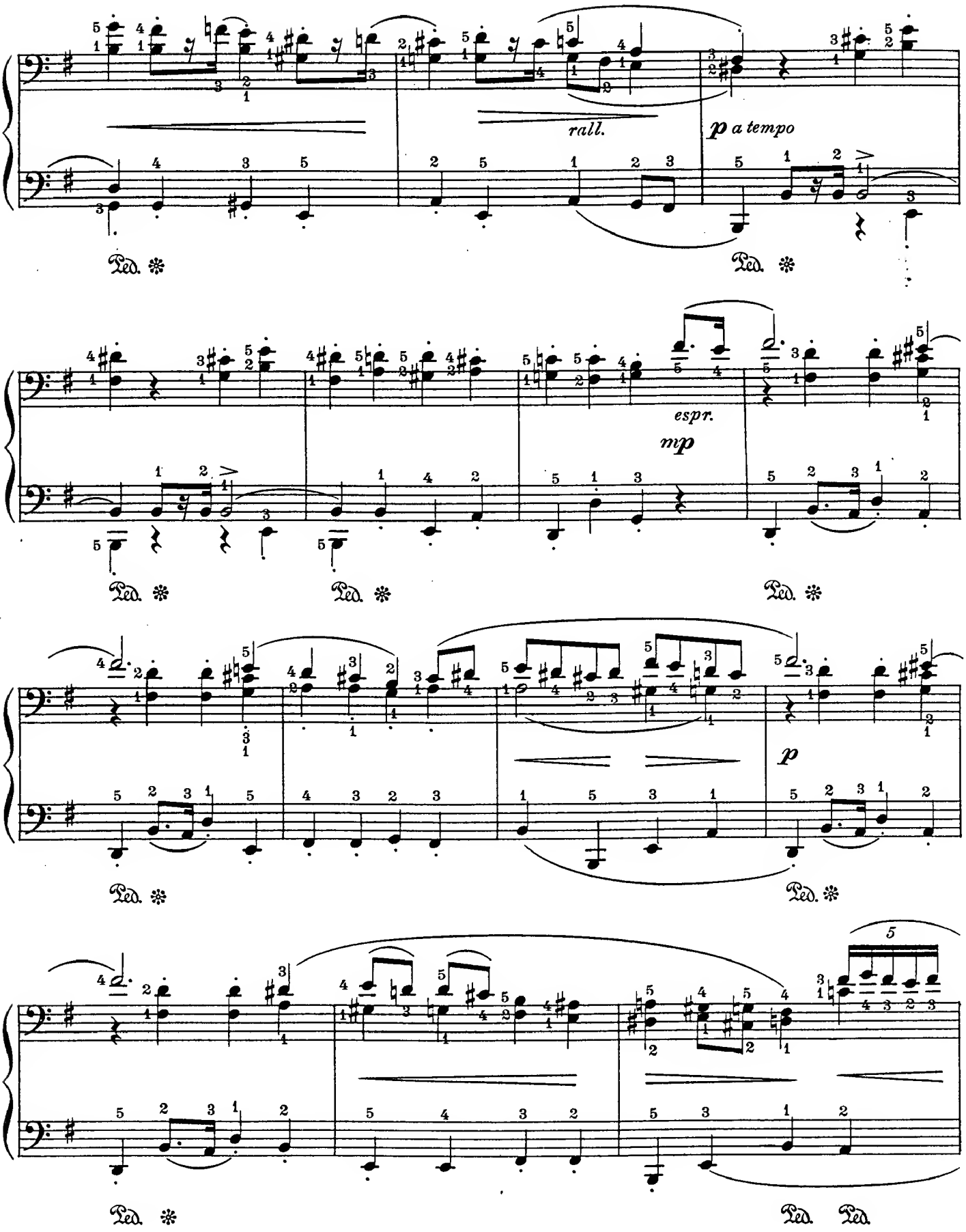
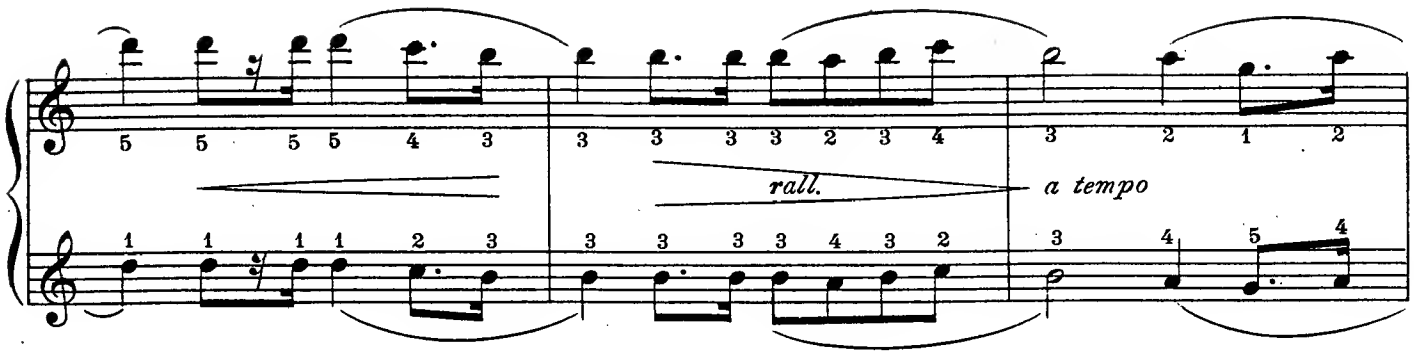
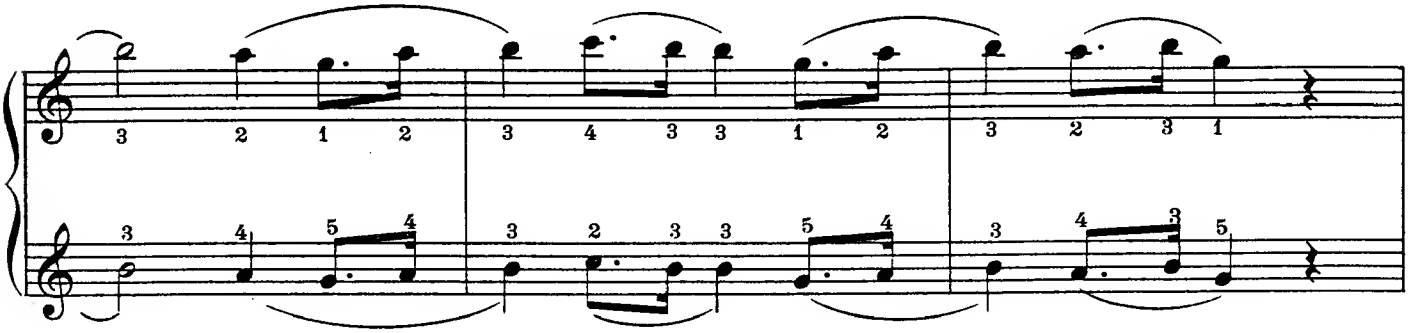
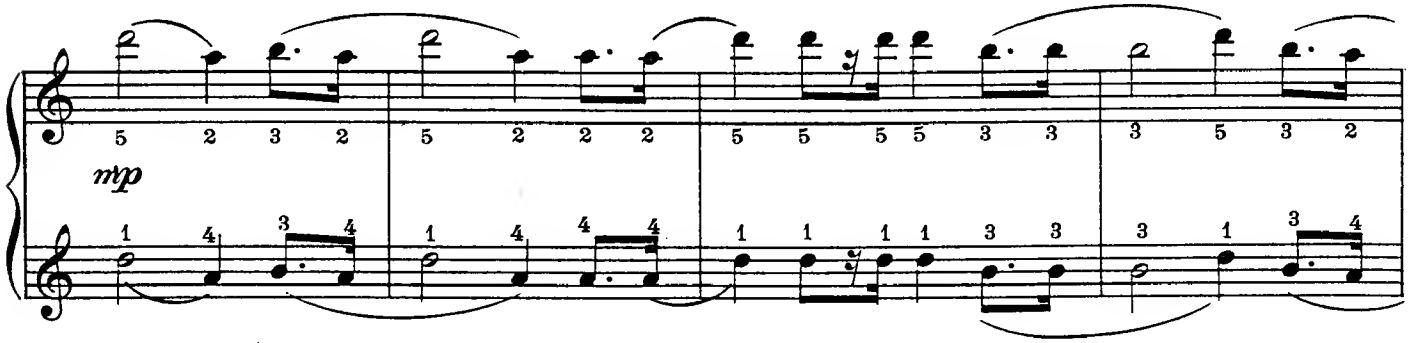
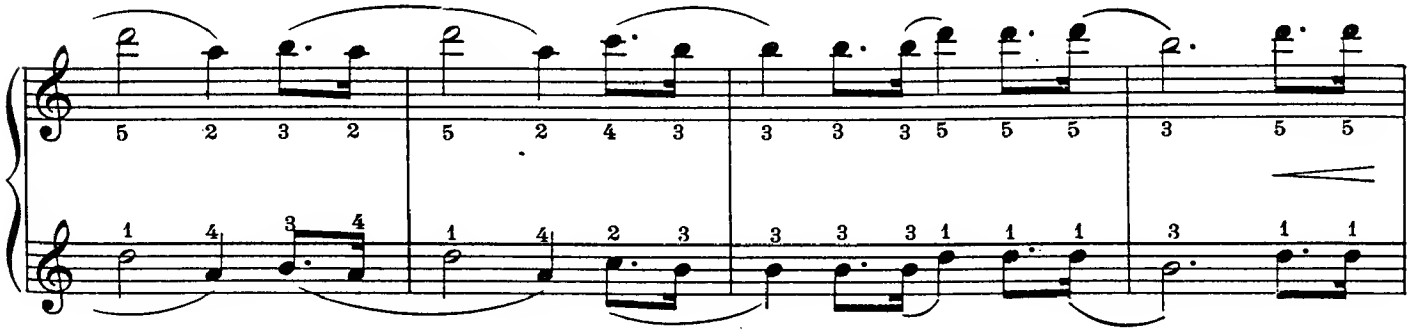
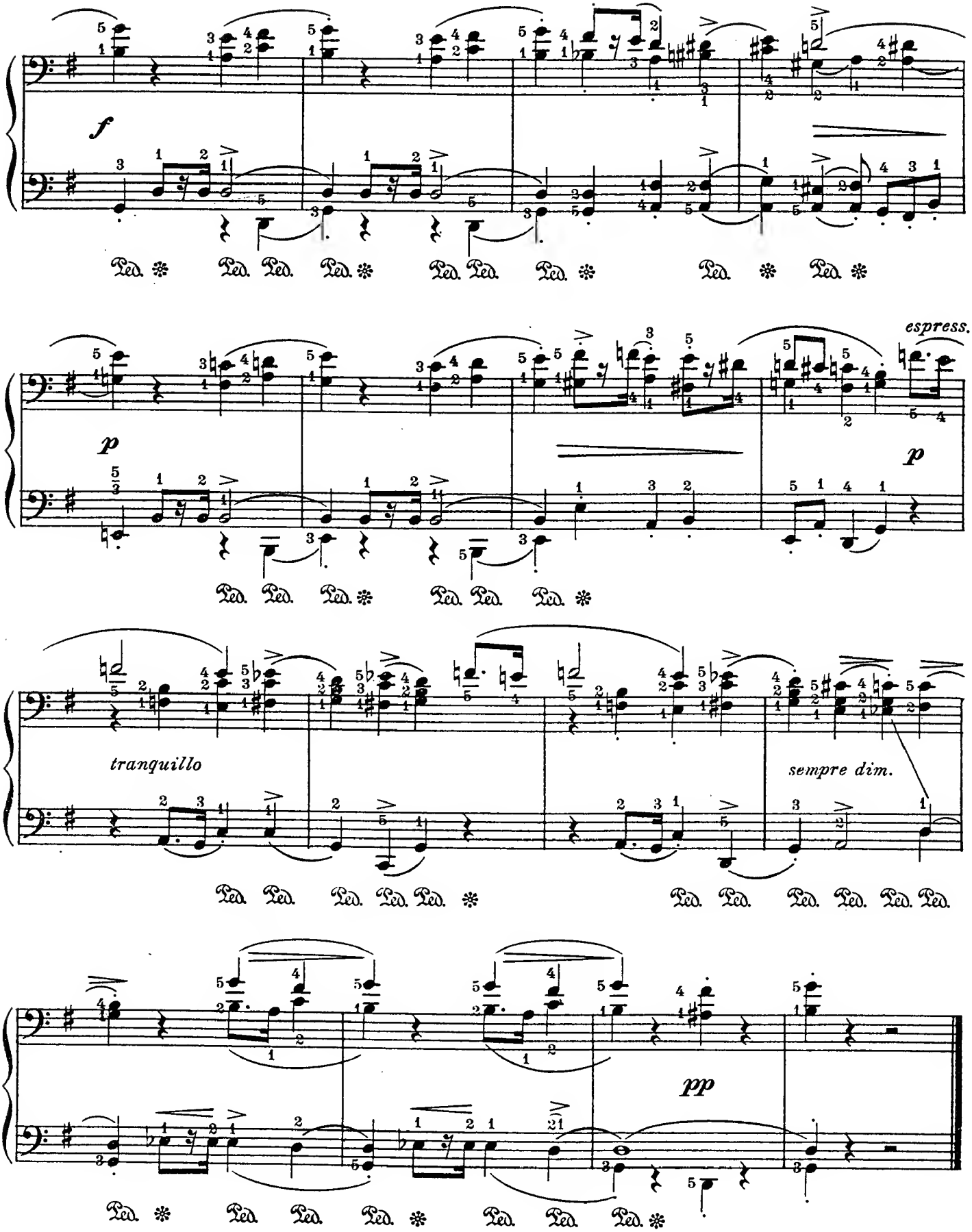

rall.
p a tempo
espr.
mp
p

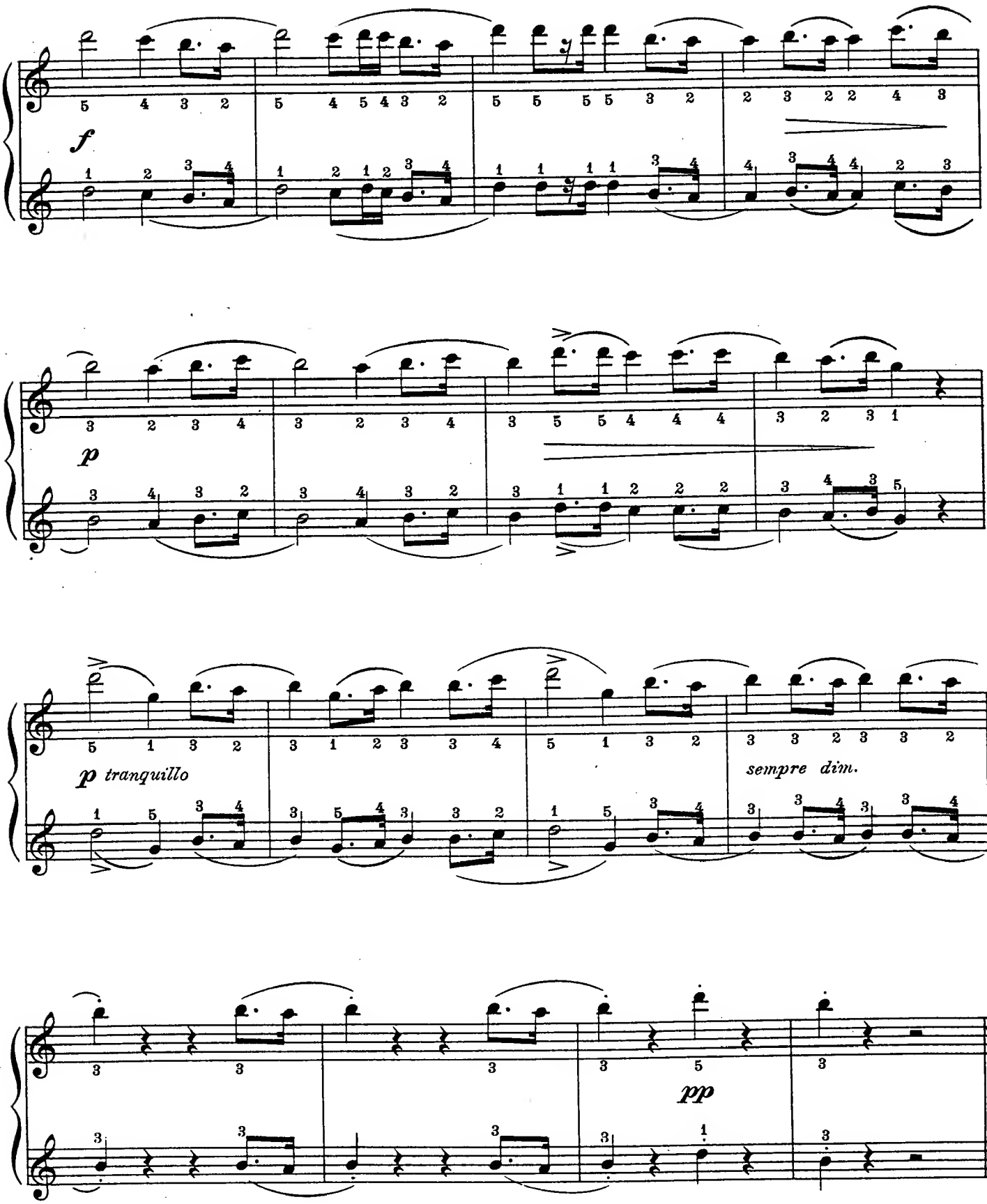

rall.
a tempo




mp




f
p
espress.
p
tranquillo
sempre dim.
pp

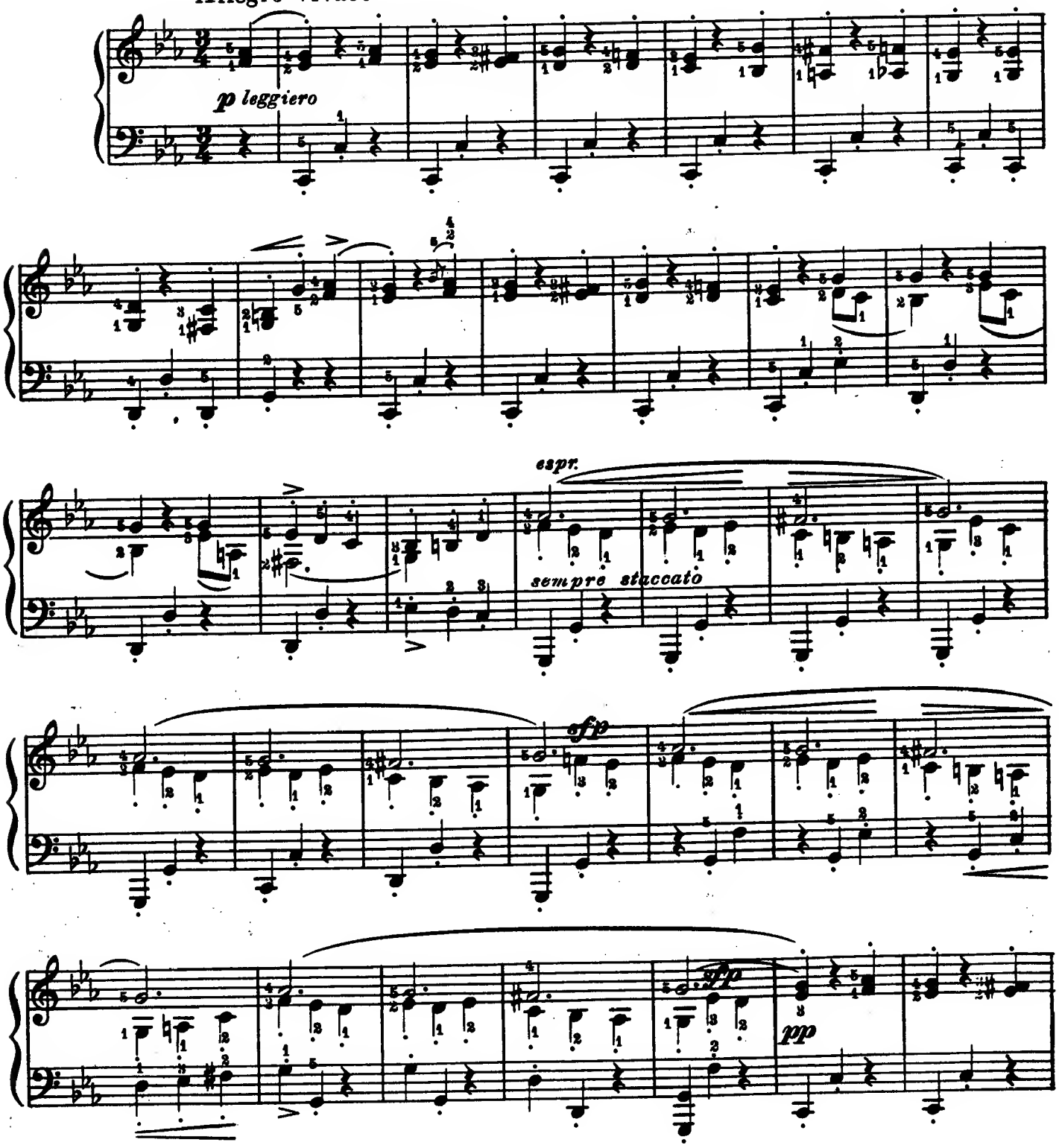

f
p
p tranquillo
sempre dim.
pp

Symphonic Scherzo

SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩.=104-112)



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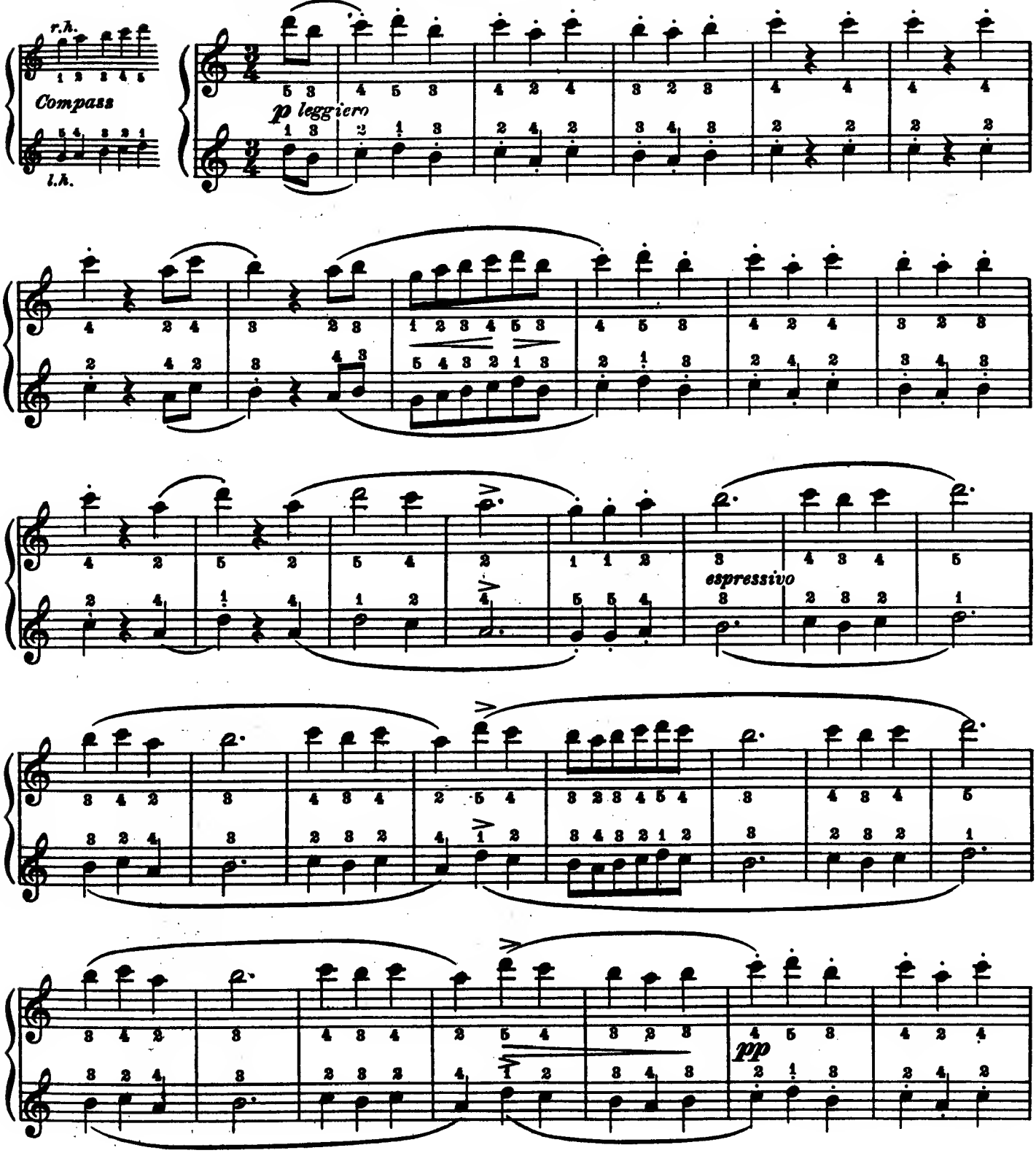
Symphonic Scherzo

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 104–112)



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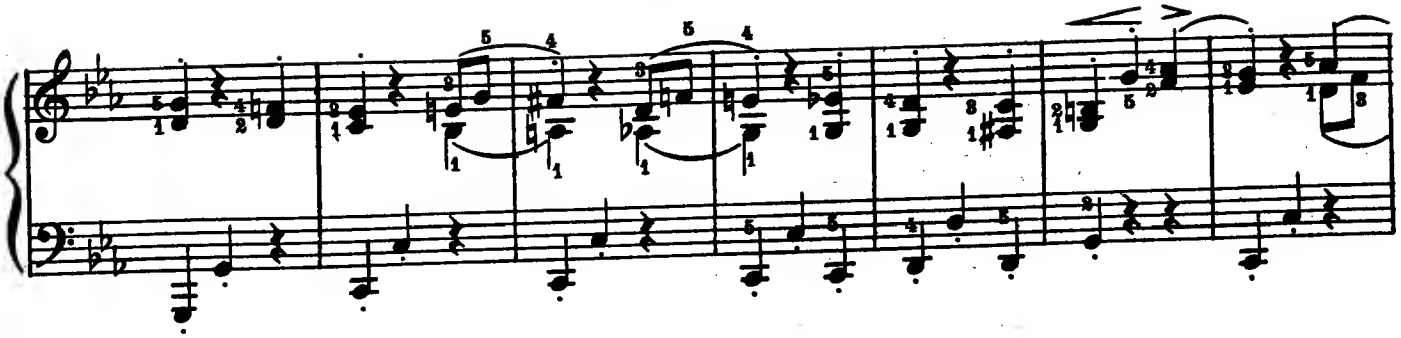
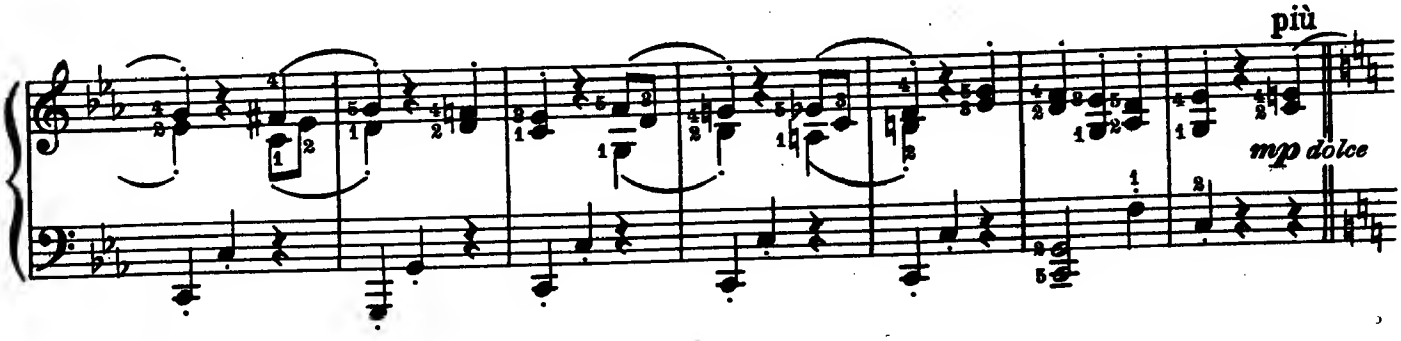


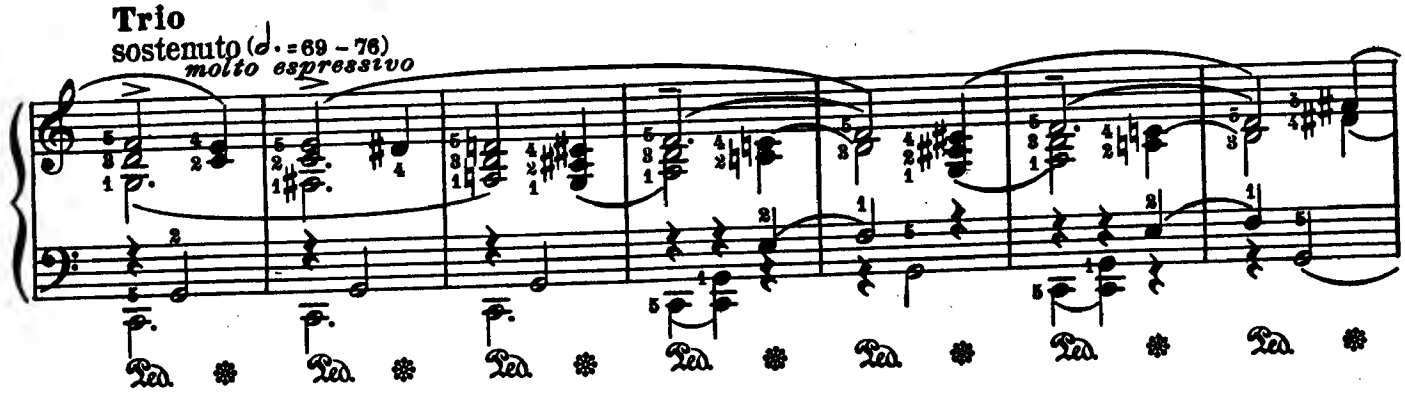
più

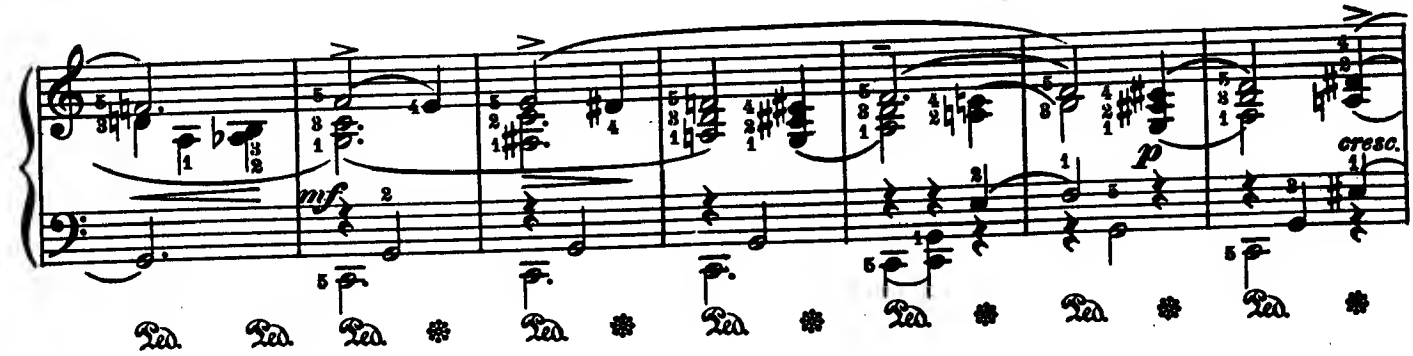


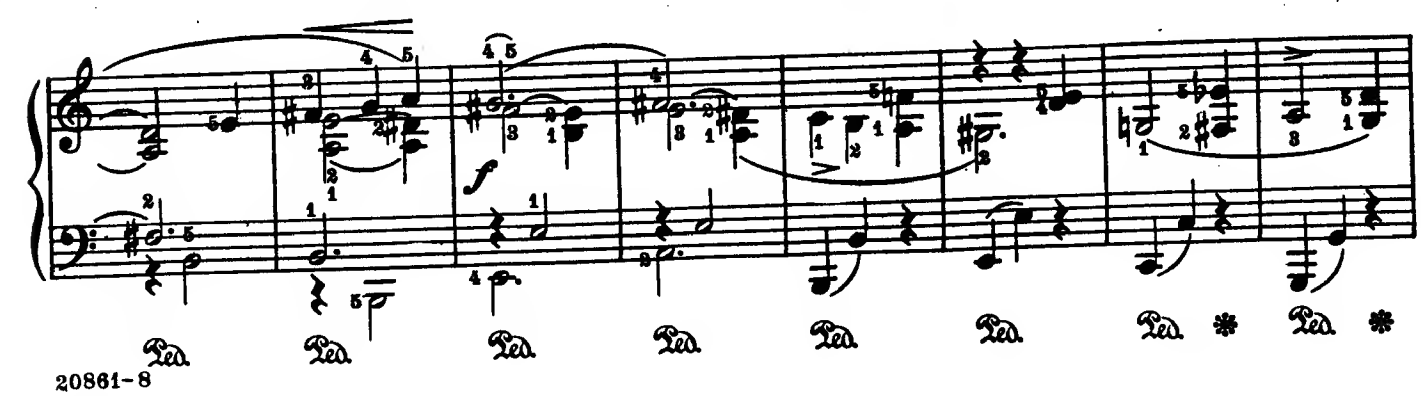
Trio

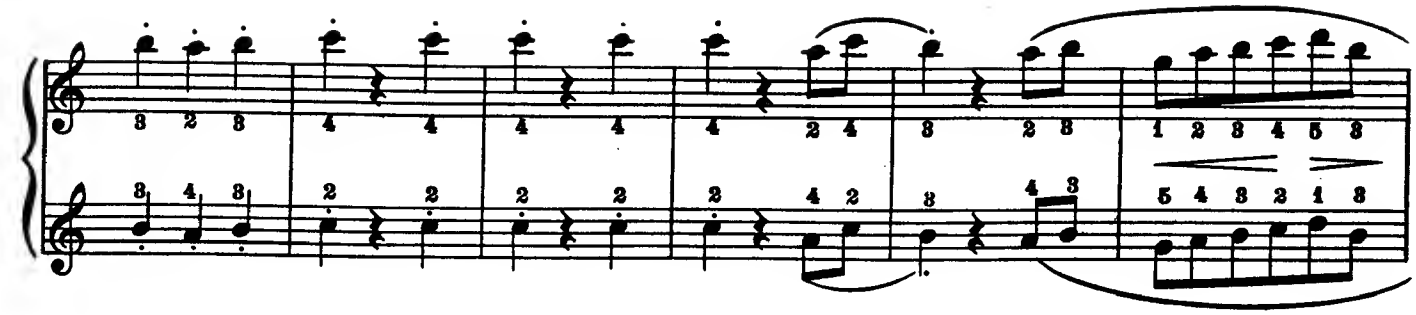
sostenuto (𝅗𝅥. = 69 – 76)

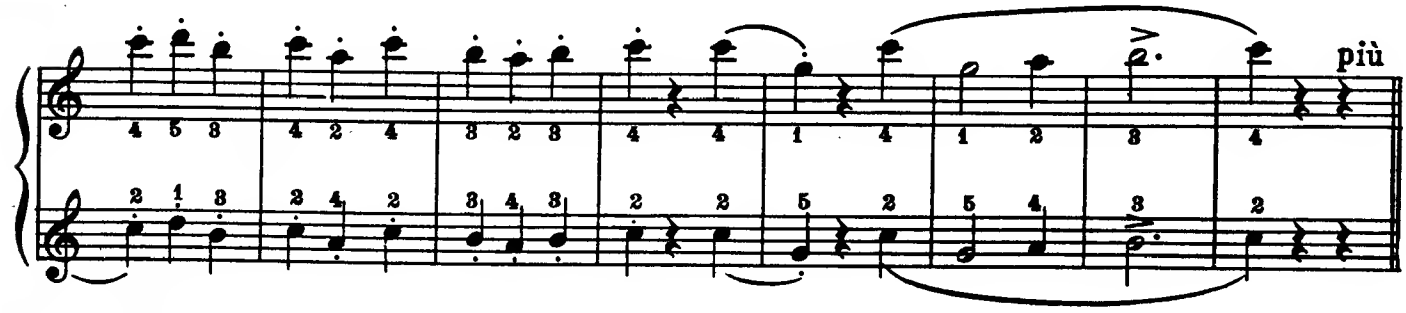
molto espressivo





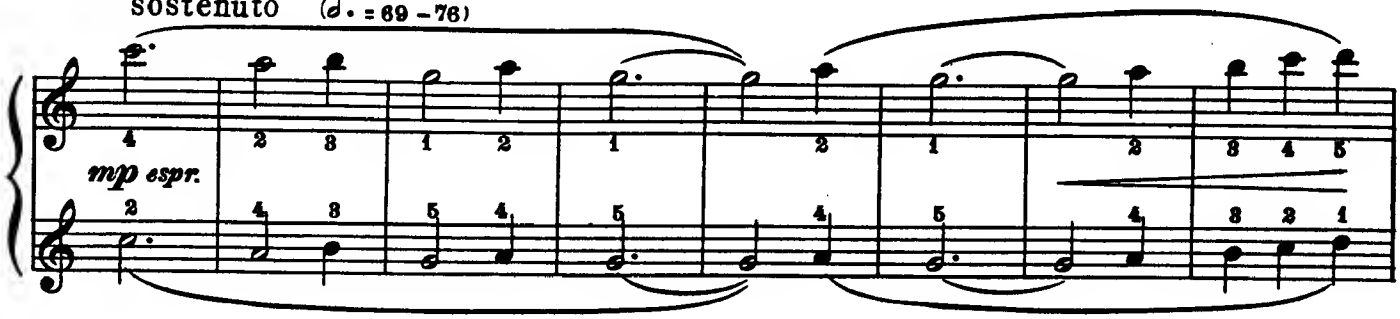


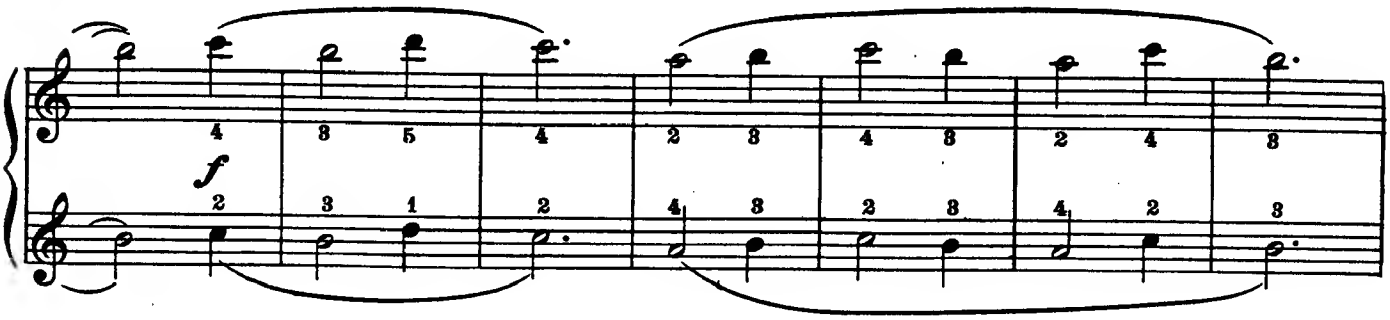


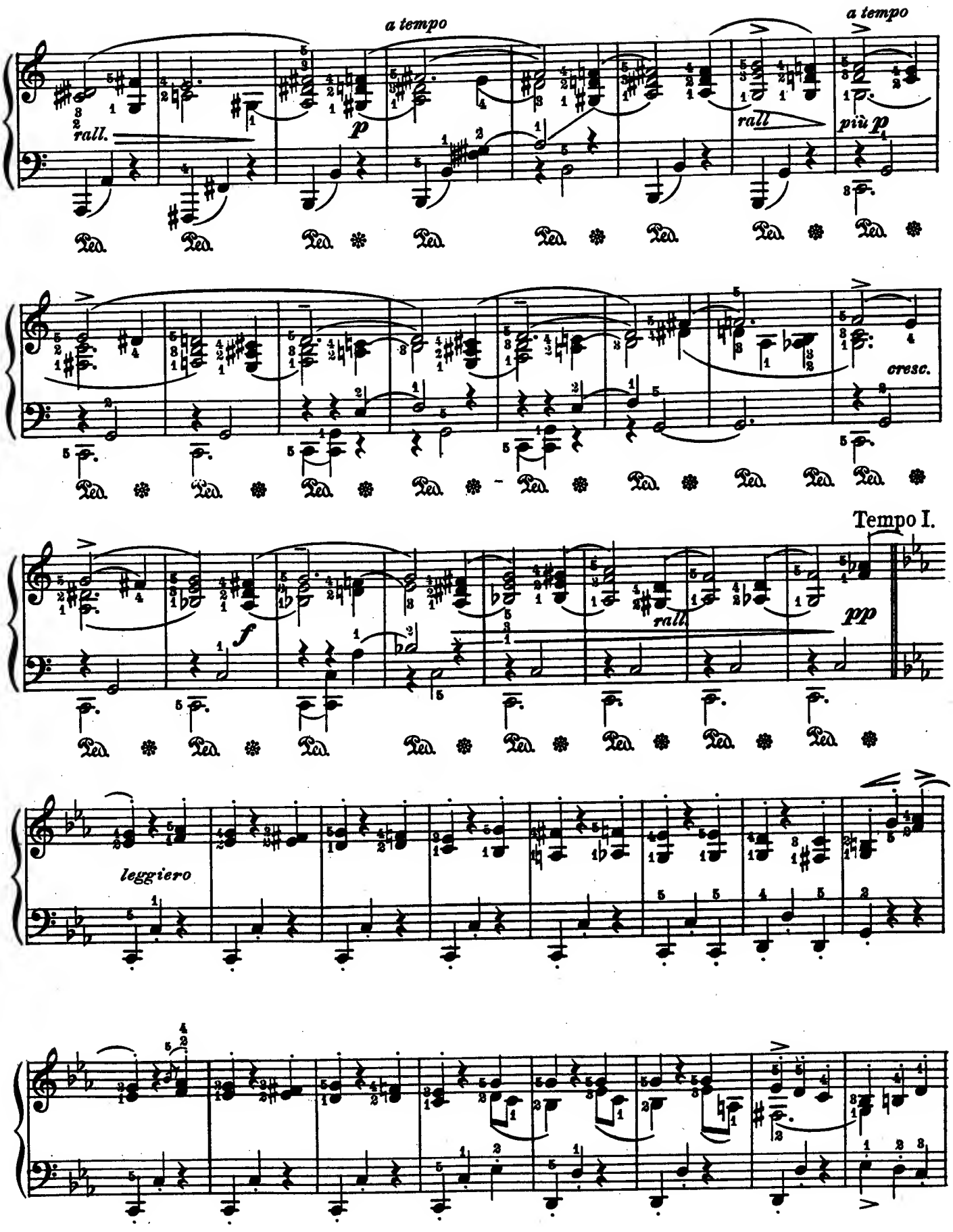


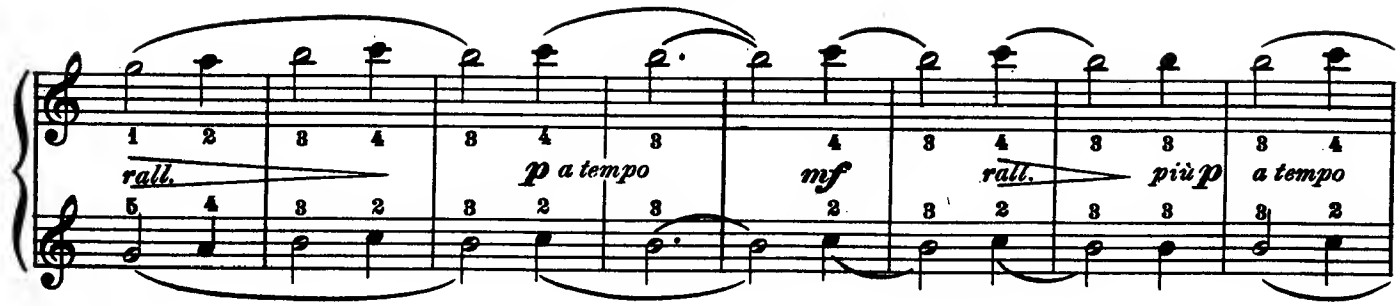
Trio

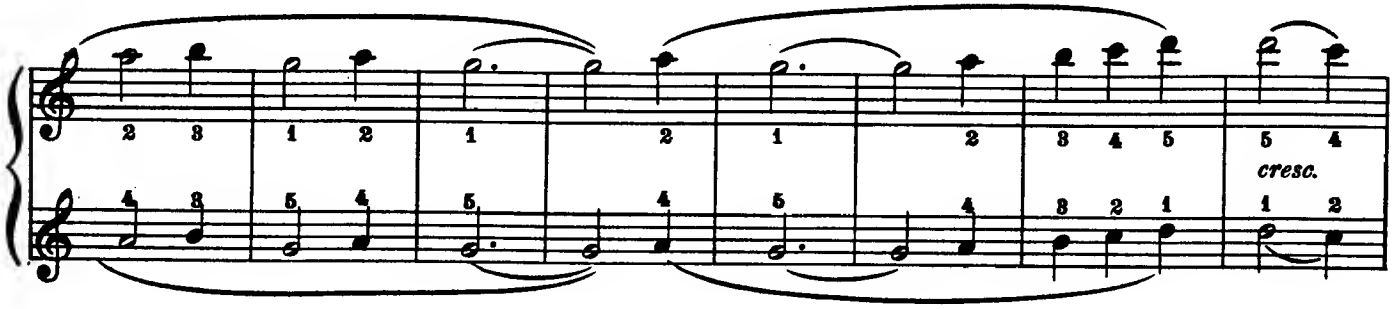
sostenuto (♩. = 69 – 76)

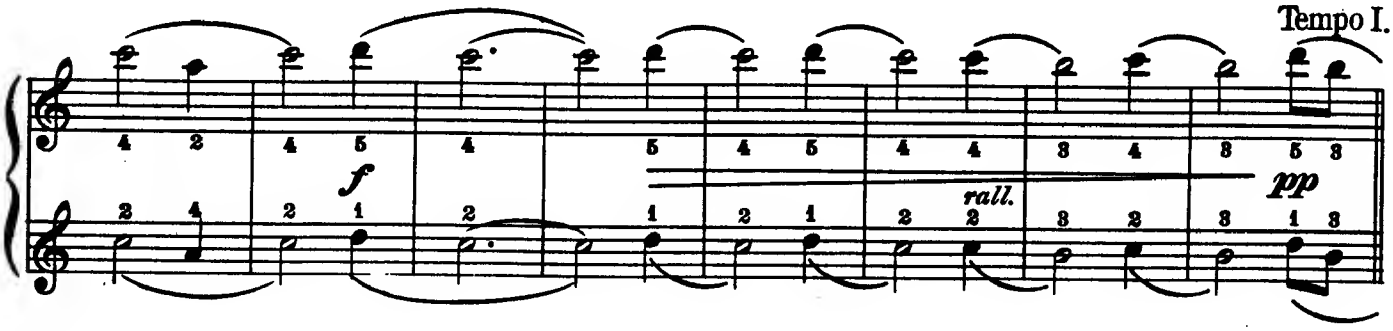


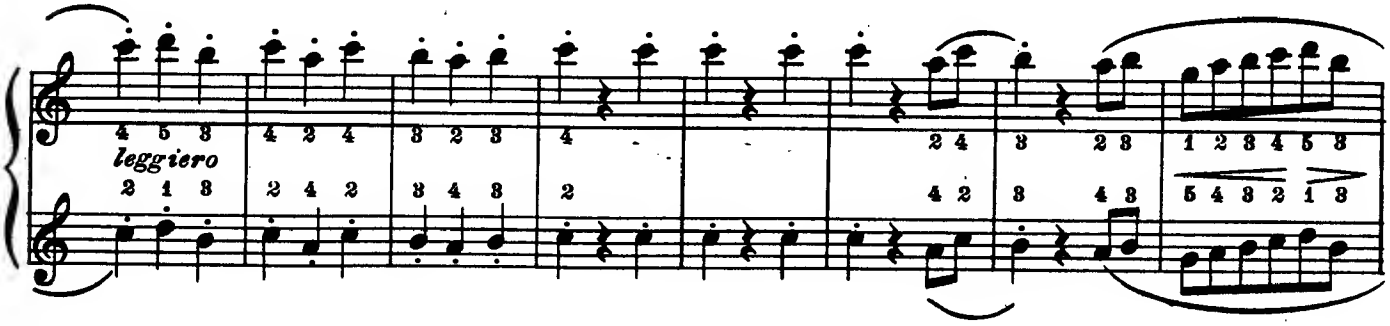


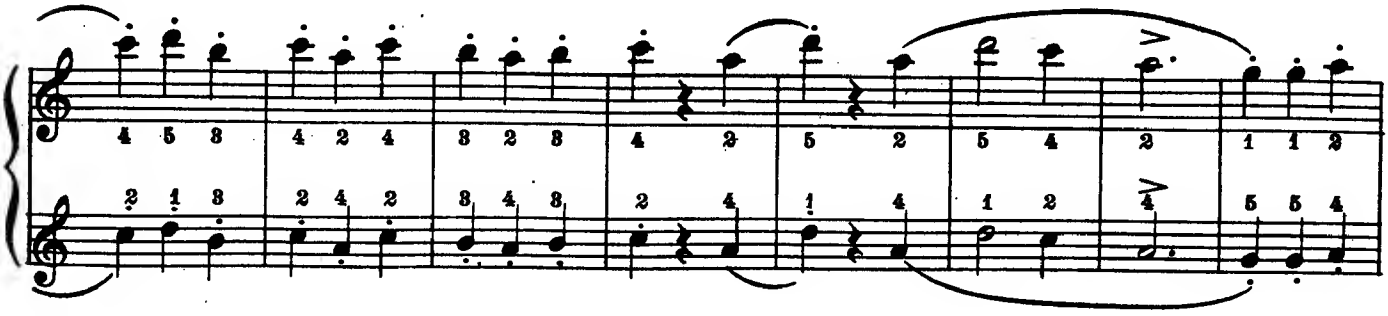

a tempo
rall.
p
a tempo
rall
più p
cresc.
Tempo I.
f
rall
pp
leggiero

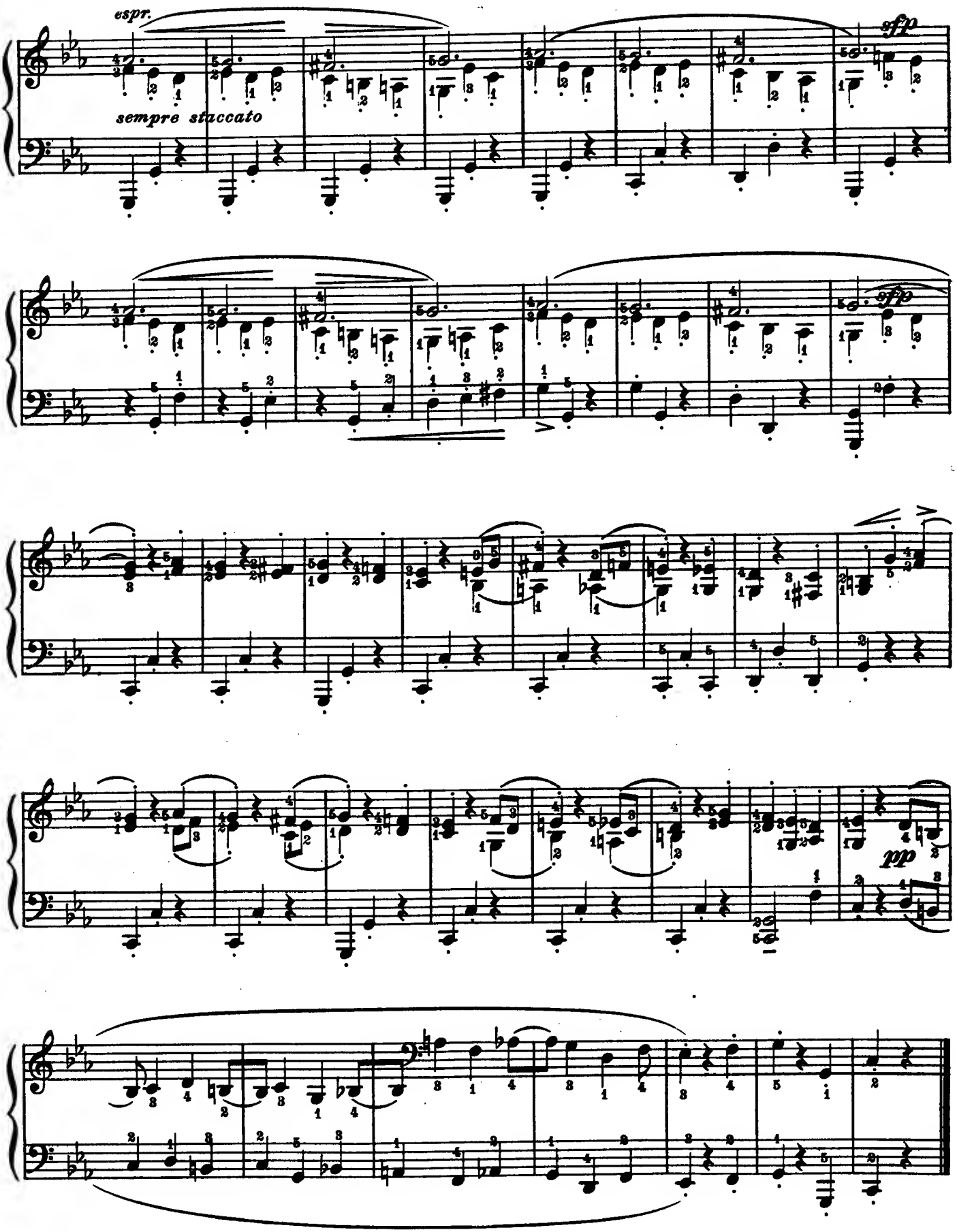

rall.
p a tempo
mf
rall.
più p
a tempo

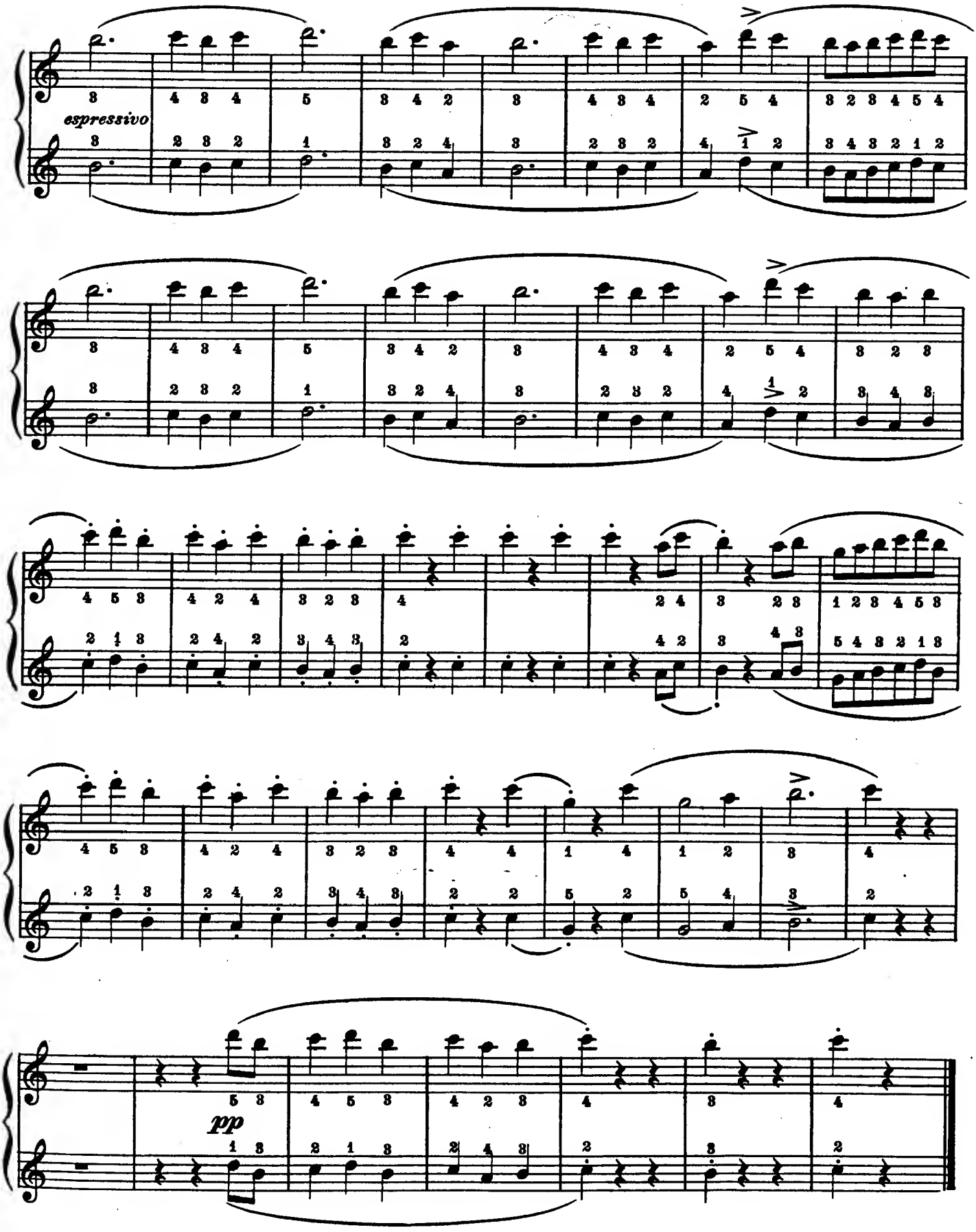

cresc.


Tempo I.
f
rall.
pp


leggiero




espr.
sempre staccato
sfp
sfp
pp


espressivo
pp

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DESCRIPTIVE COMMENTS

Miscellaneous [Nos. 8 to 14]

No. 8. ARABIAN CHANT (Orientale)

A free instrumental development in "song-form" in which the composer secures a languorous, exotic "chant" effect by melodic use of a five-tone Eastern scale. The monotonously regular rhythmic movement of the accompaniment enhances the Oriental character of the composition, while its harmonic scheme gives color and atmosphere to the melody. A happier illustration of some of the leading characteristics of Oriental music—pentatone melody, descending cantillant passages, recurrent rhythmic beat and languid melancholy of expression—it would be difficult to find. It gives the young student a definite idea of its type, and within more modest limits is as characteristically "Eastern" as anything Saint-Saëns, Moussorgsky, Rimsky-Korsakov, Hué or other exploiters of Oriental color in Occidental music have written.

No. 9. ALBUMBLATT (Intermezzo)

The *Albumblatt* or Album Leaf, in 3-4 time, is another *genre* piece in the improvisational manner. Free in form, this number represents a little verse stanza in tone for a musical album, corresponding to the impromptu lines a poet might set down in the album of a friend. And it has the note of intimacy, of personal appeal which justifies its title, with an interesting change of mood from emphatic pleading to tranquil resignation.

No. 10. FUNERAL MARCH

This "Dead March" (Fr. *Marche funèbre*. It. *Marcia funebre*), is one of the many variants of the march family and, though it strikes a deeper note of solemnity, is akin to the religious and festival marches. Beethoven, Haendel, Chopin, Mendelssohn, have written great mortuary marches without exhausting the opportunities offered by the title; and here the composer gives a peculiarly noble and tragic inflection to the mood of grief, offset by the recurrent theme *dolcissimo* (p. 5, *primo*), and at the close, which seems to breathe celestial consolation and hope.

No. 11. PLAINTIVE MELODY

An expressive example of a simple soulful art song, in which the teacher should point out antecedent and consequent phrases, the return, etc. The melody is conceived in the folk-tune manner and makes a direct and moving appeal, while the use of the minor mode fixes its melancholy and sadly regretful character. The use of a pliant, swaying accompaniment in eighths (*secondo*) with some passing notes which are occasionally chromatic, throw the diatonic melody into most effective relief.

No. 12. BALLADE

The *Ballade* is one of those original vocal forms which has experienced new development as a keyboard composition. Originally a simple song melody, with a slight instrumental accompaniment, it has grown, in transfer, into elaborate pieces such as the Chopin, Liszt and Brahms piano *Ballades*. This less extended *Ballade* is true to the essential requirements of its kind: with expressive charm it employs the narrative style to tell a plaintive story, a fancy from the realm of legend or fairyland.

No. 13. NOCTURNE

The *Nocturne* is a piano composition of dreamy character reflecting musical emotions aroused by poetic aspects of evening or night; it is akin to the earlier *Serenade* and has no definite formal character. Its name is derived from *Nocturn*, one of the three divisions of an office in the Roman Church corresponding to the vigils, a service held at some time during the night. To John Field (1782-1837), belongs the credit of being the first to give the nocturne a place in pianoforte literature, though Chopin's development of its possibilities soon cast his efforts into the shade. Nearly every modern composer of distinction has contributed to the *genre*. Logical preference is shown in this *Nocturne* miniature by the use of the key of G flat for effects of veiled and tender poesy, which the *secondo* is ideally planned to stress.

Miscellaneous [Nos. 8 to 14]

No. 14. BARCAROLLE

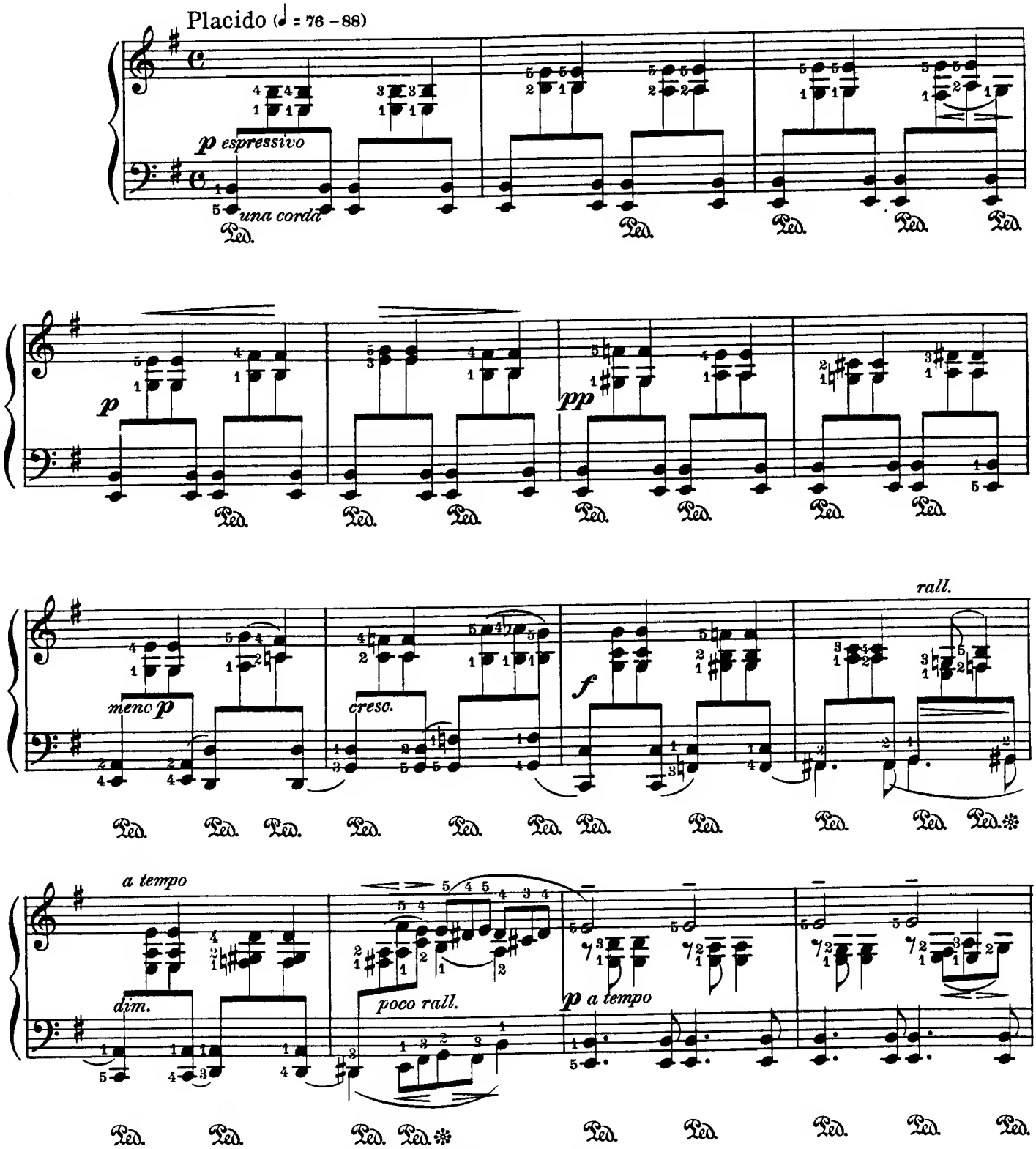
A graceful example of the two-period song-form in the swinging 6-8 rhythm peculiar to its type. Its melody is sweet and tender; a song of love and moonlight. The *Barcarolle* (Italian *barcarola*, "a boatman's song") represents this kind of nautical music in a more general way, while the *Gondoliera* is specifically an imitation of the song of the Venetian gondoliers and has a more definite local color. The Barcarolle character is well brought out by the swaying, rocking movement of the *secondo* part. F.H.M.

Arabian Chant

(Orientale)

SECONDO

LEOPOLD GODOWSKY



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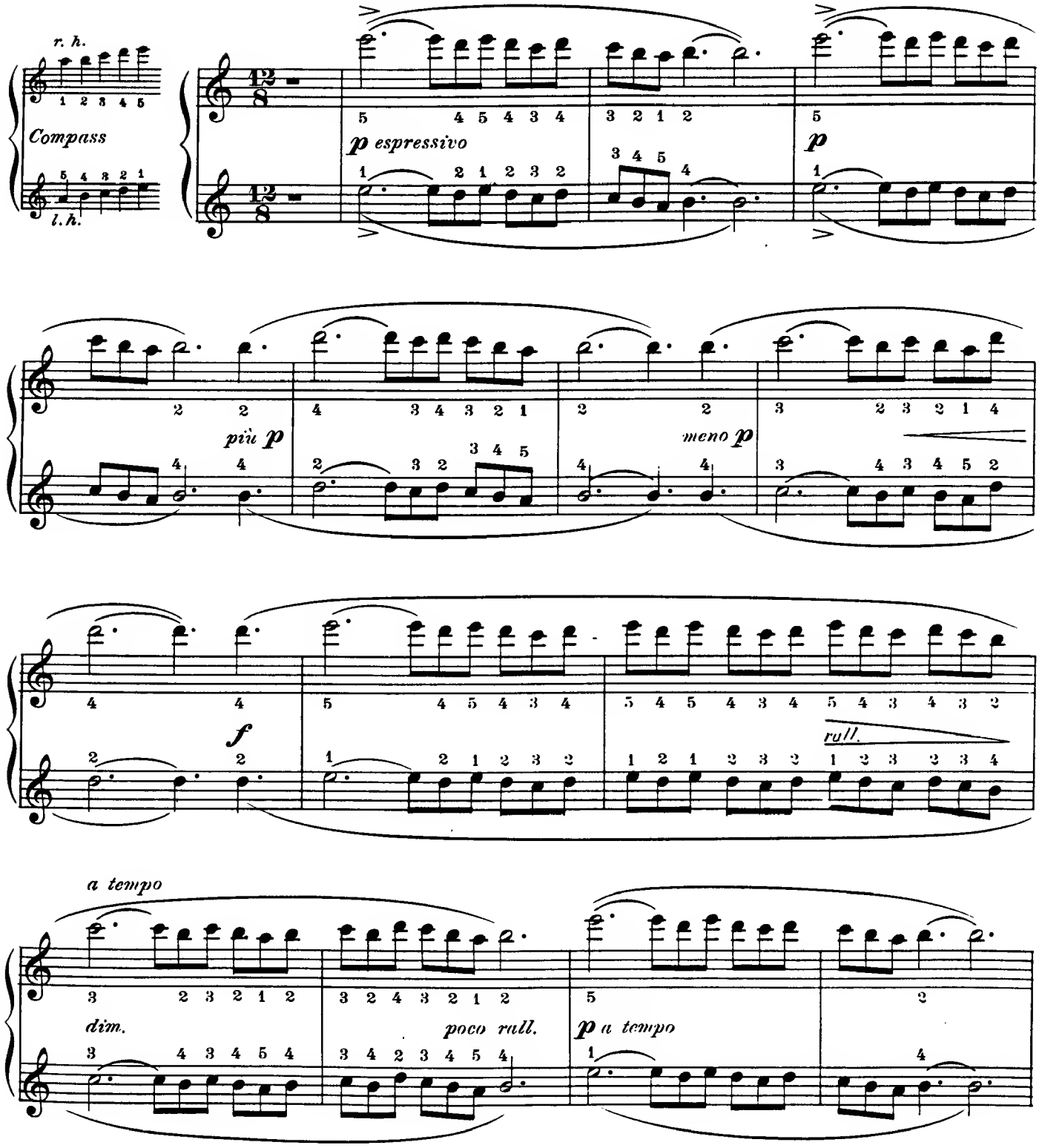
Arabian Chant

(Orientale)

PRIMO

LEOPOLD GODOWSKY



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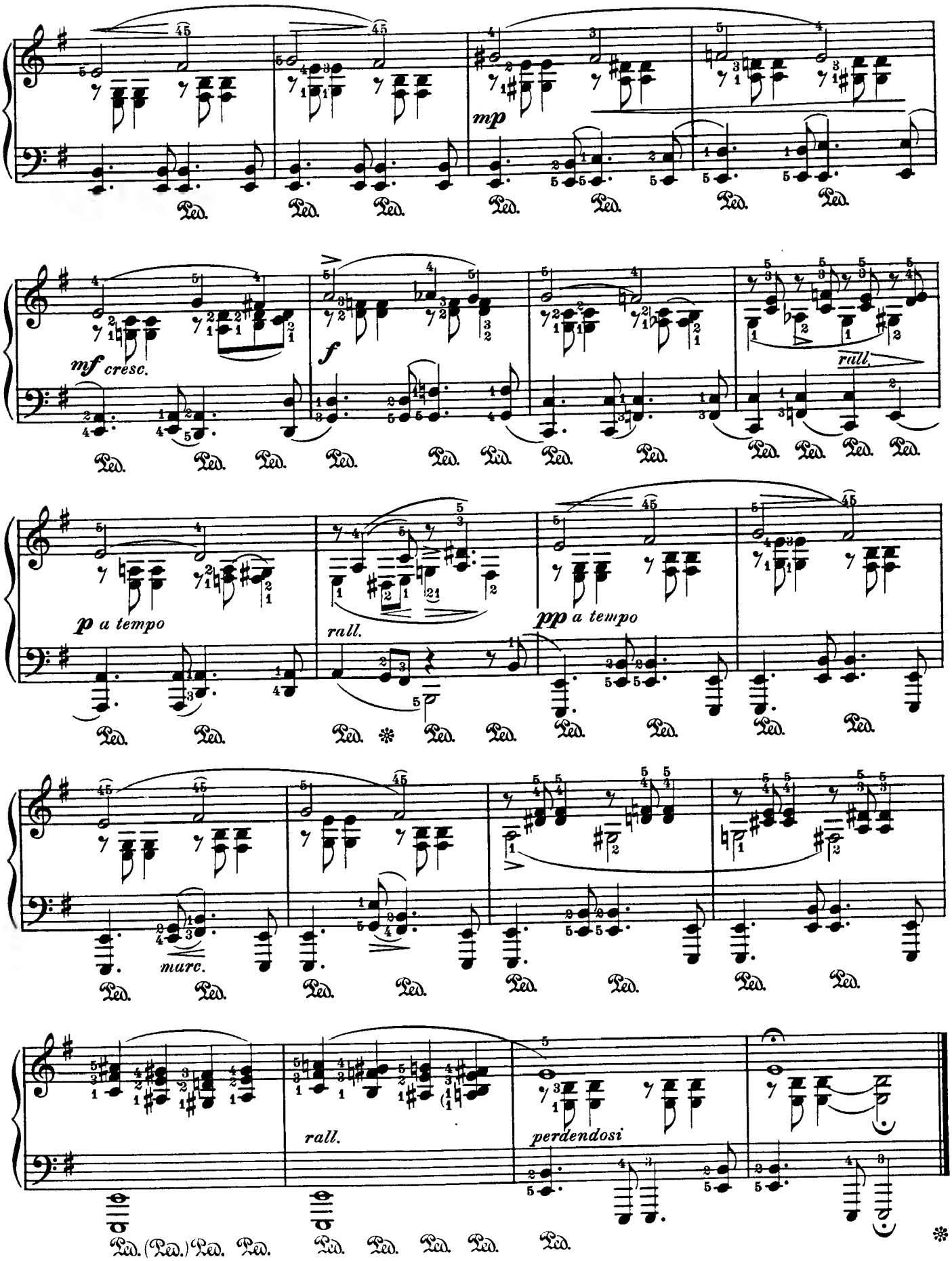
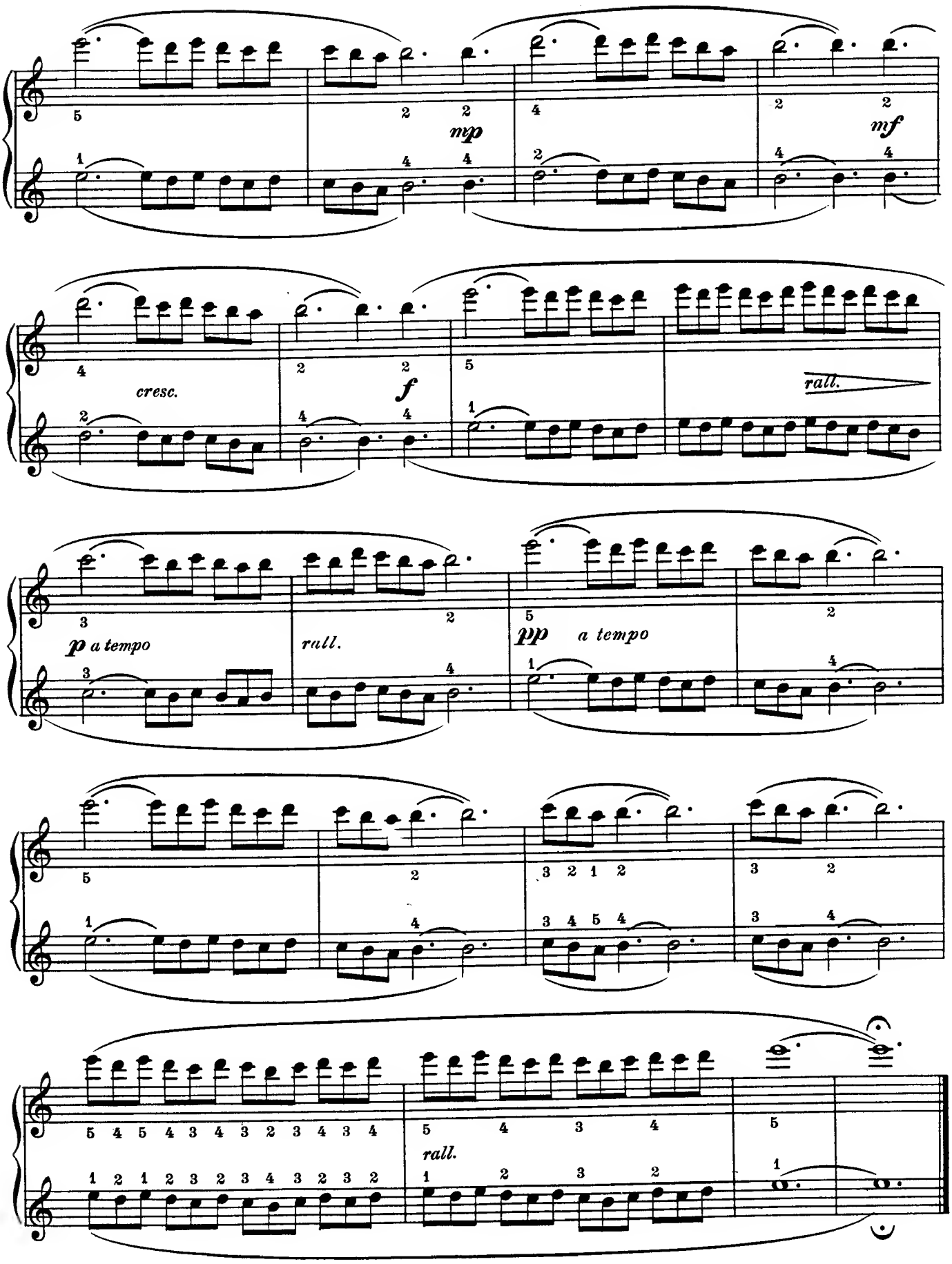

mp
mf cresc.
f
rall.
p a tempo
rall.
pp a tempo
marc.
rall.
perdendosi


mp
mf
cresc.
f
rall.
p a tempo
rall.
pp a tempo
rall.

Albumblatt

(Intermezzo)

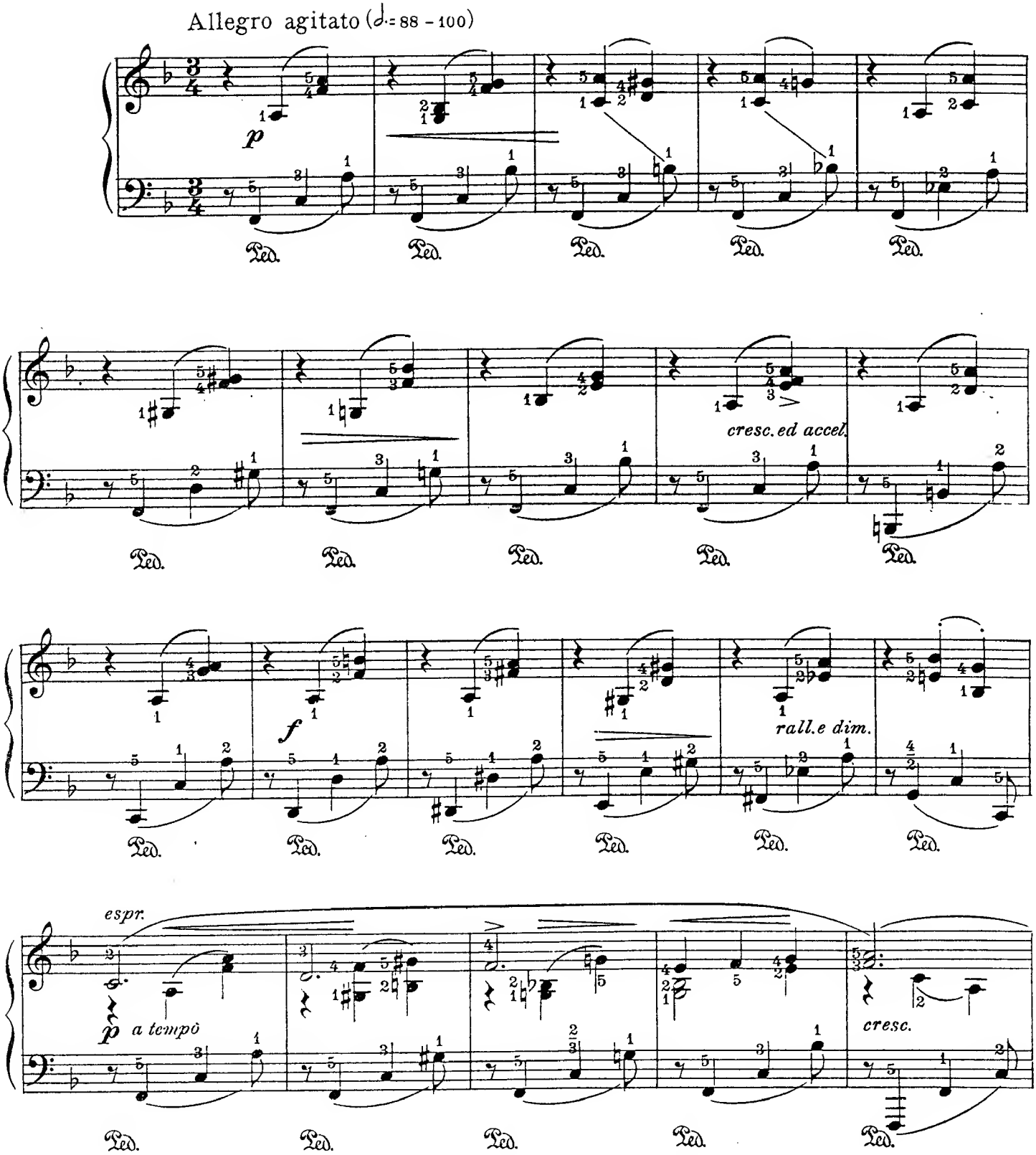
The *Albumblatt* or Album Leaf, in 3/4 time, is another *genre* piece in the improvisational manner. Free in form, this number represents a little verse stanza in tone for a musical album, corresponding to the impromptu lines a poet might set down in the album of a friend. And it has the note of in - timacy, of personal appeal which justifies its title, with an interesting change of mood from emphatic pleading to tranquil resignation.

Albumblatt

(Intermezzo)

SECONDO

LEOPOLD GODOWSKY



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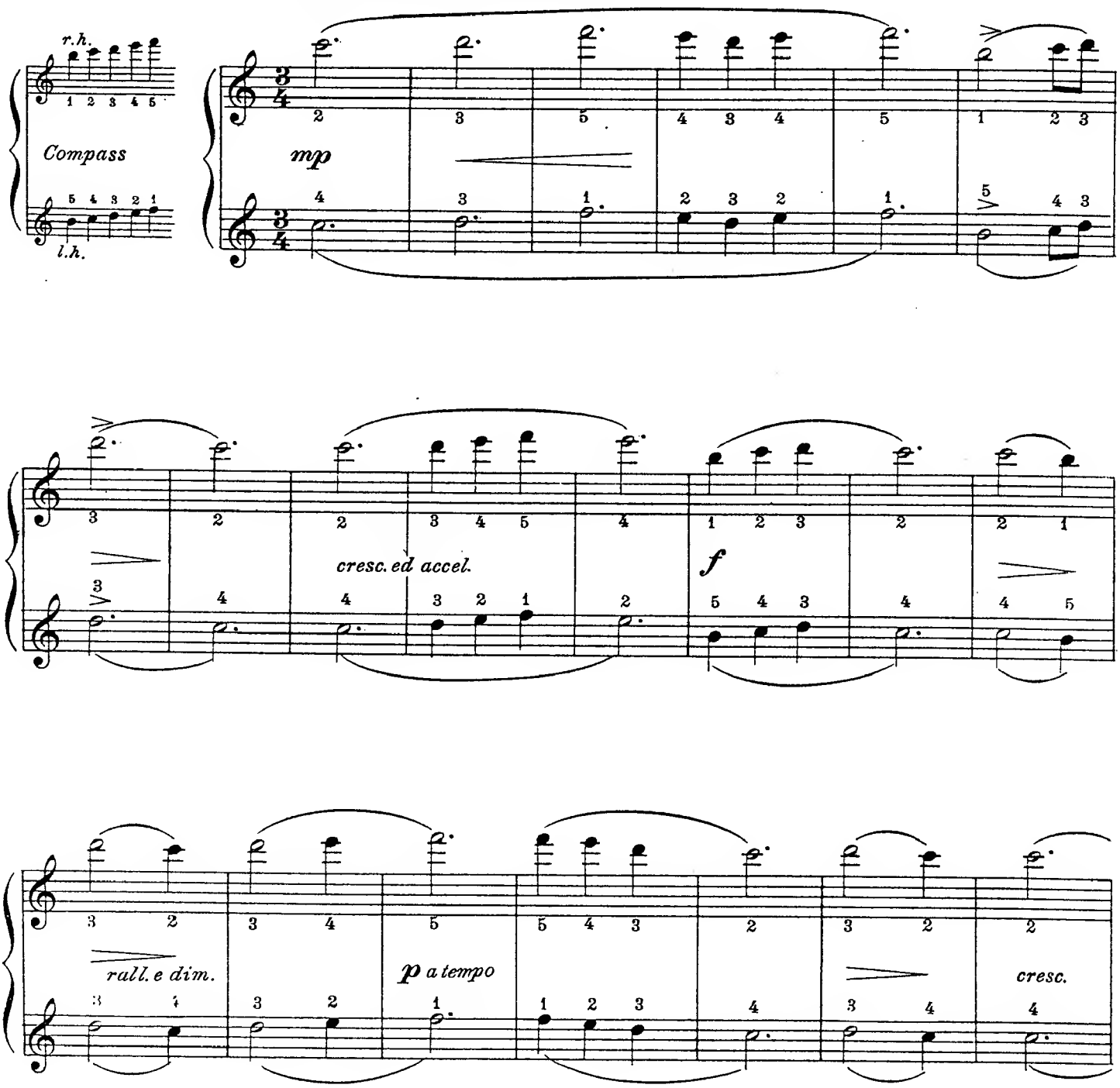
Albumblatt

(Intermezzo)

PRIMO

LEOPOLD GODOWSKY

Allegro agitato (♩. = 88 - 100)



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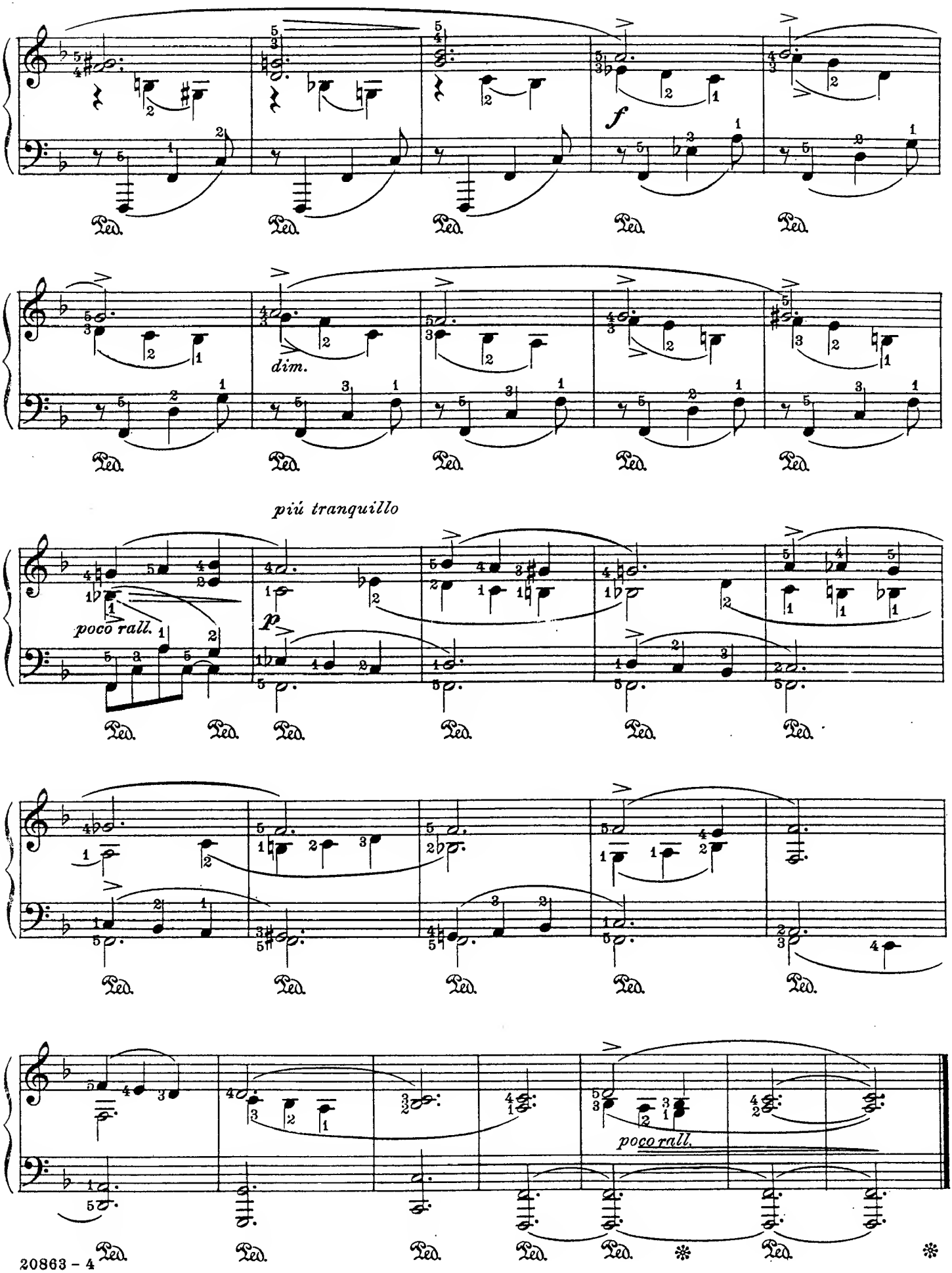
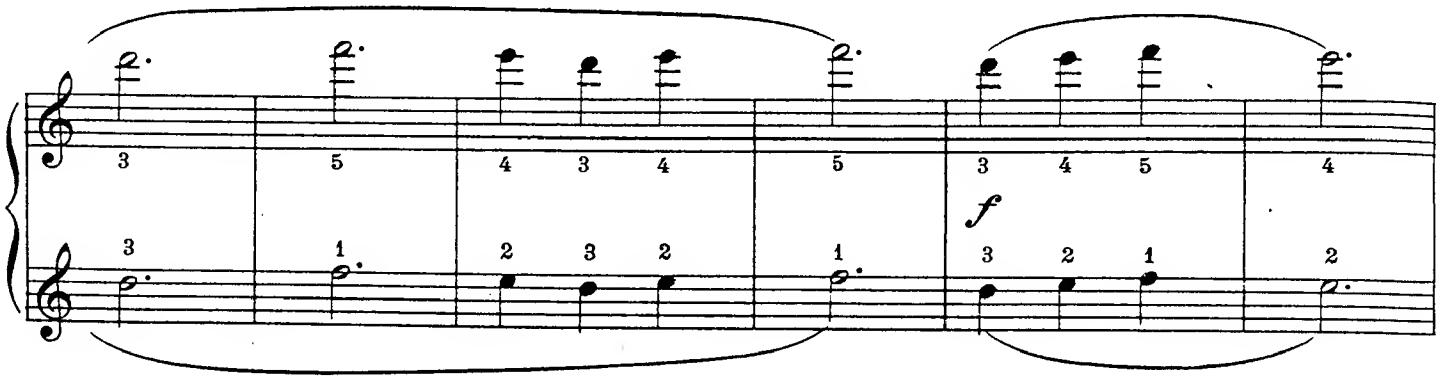
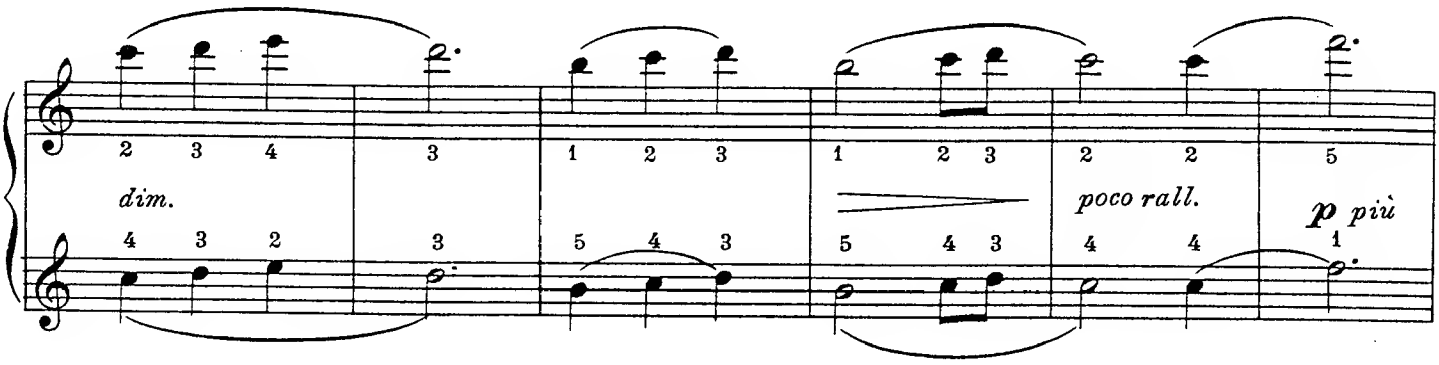
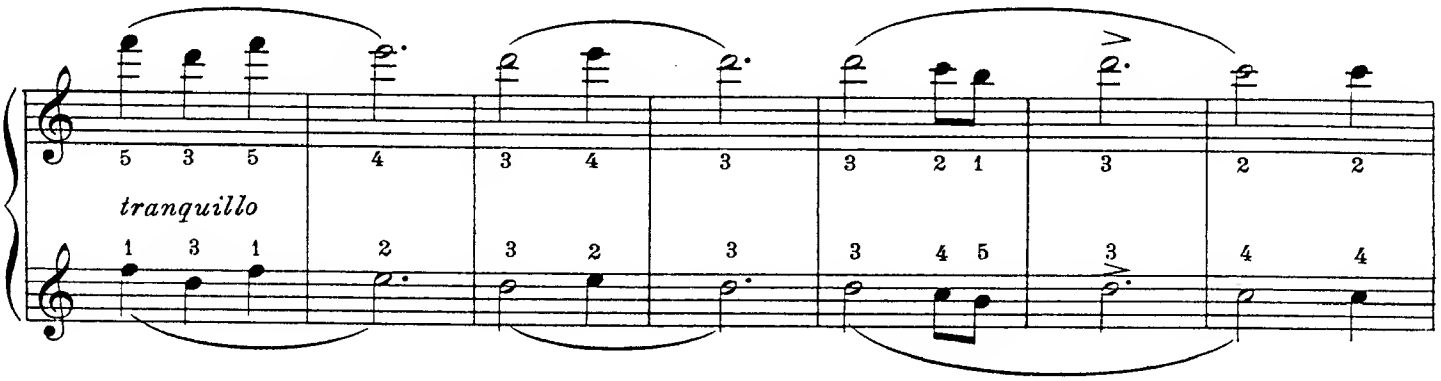
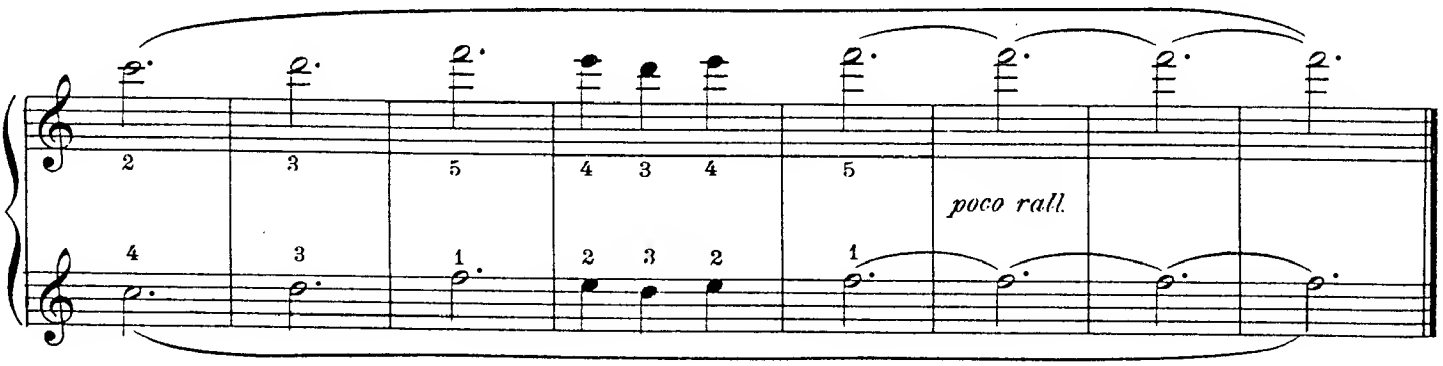

f
dim.
più tranquillo
poco rall.
p
poco rall.


f


dim.
poco rall.
p più


tranquillo


poco rall.

Funeral March

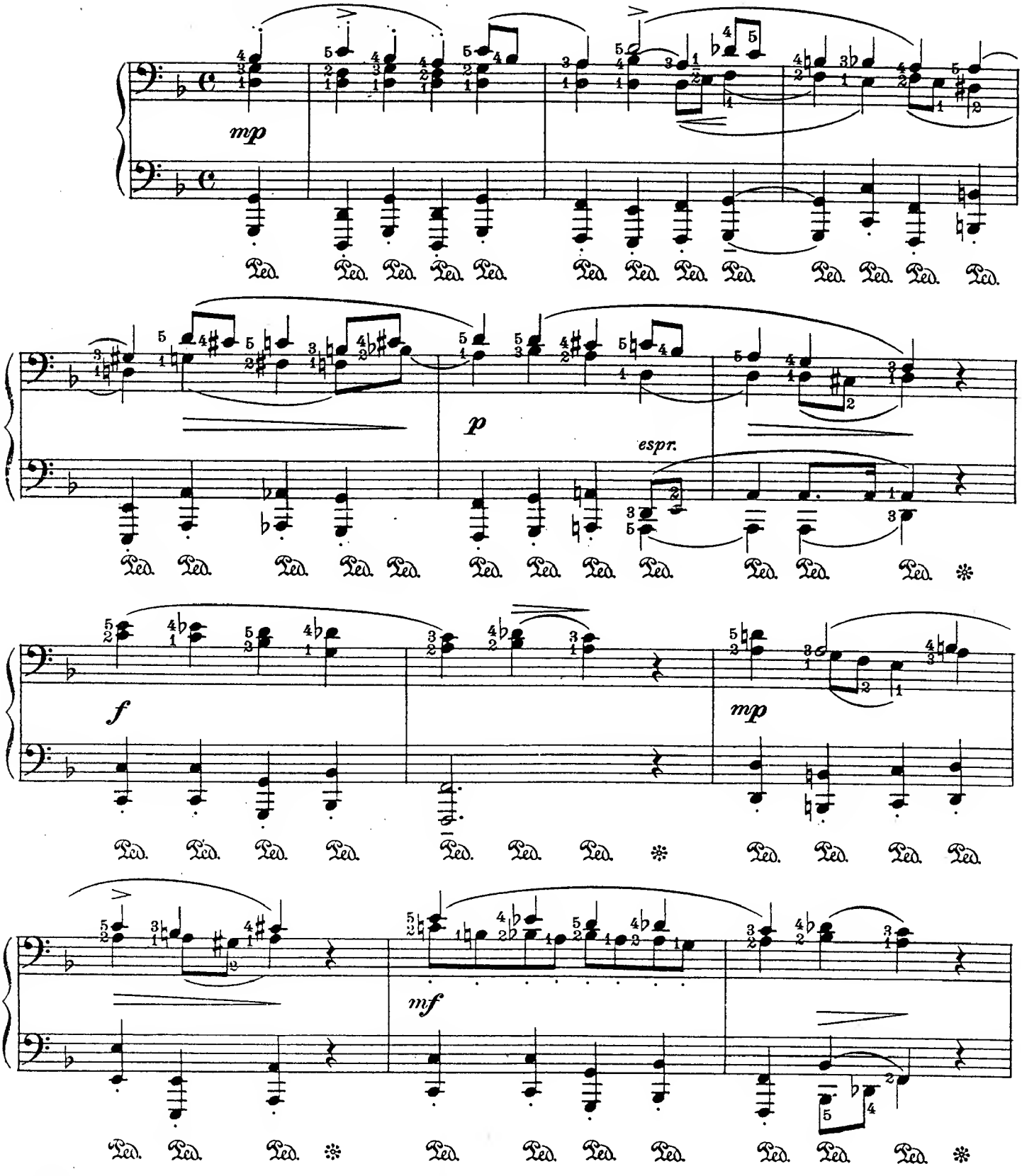
This "Dead March" (Fr. *Marche funèbre*. It. *Marcia funebre*) is one of the many variants of the march family and, though it strikes a deeper note of solemnity, is akin to the religious and festival marches. Beethoven, Haendel, Chopin, Mendelssohn, have written great mortuary marches without exhausting the opportunities offered by the title; and here the composer gives a peculiarly noble and tragic inflection to the mood of grief, offset by the recurrent theme *dolcissimo* (p. 5, *primo*), and at the close, which seems to breathe celestial consolation and hope.

Funeral March

SECONDO

LEOPOLD GODOWSKY

Maestoso e mesto (♩ = 69 - 76)



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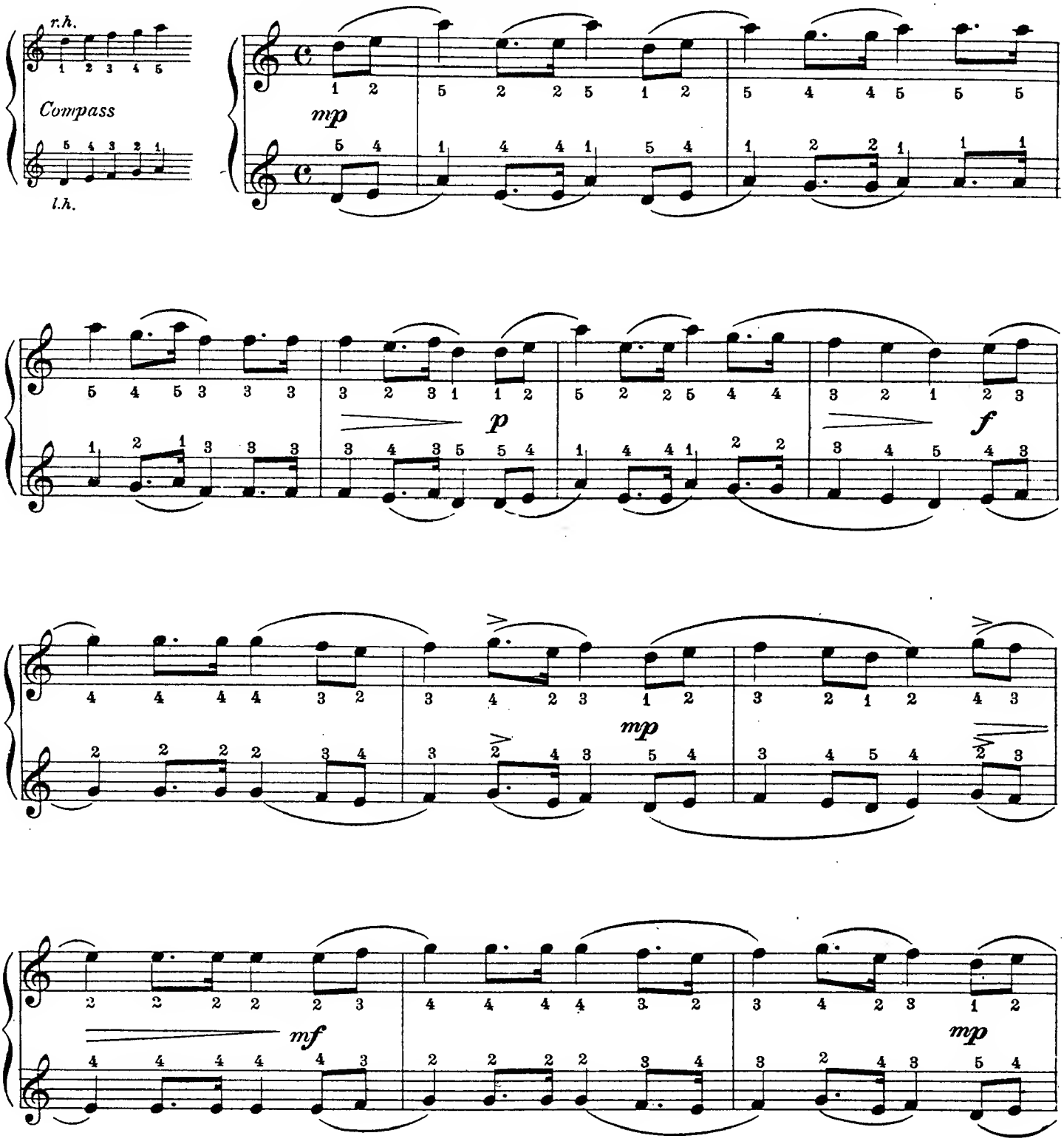
Funeral March

PRIMO

LEOPOLD GODOWSKY

Maestoso e mesto (♩= 69 - 76)



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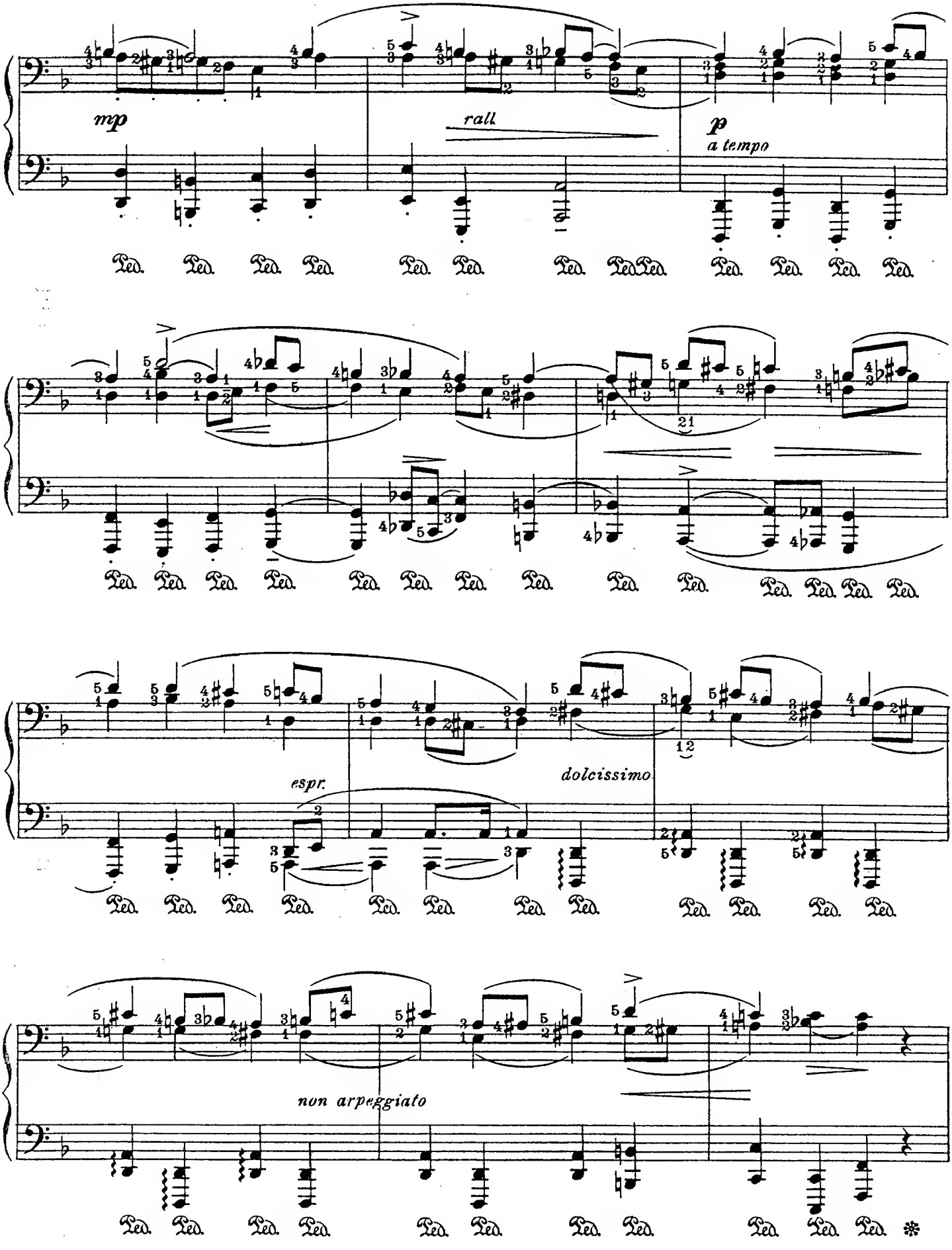
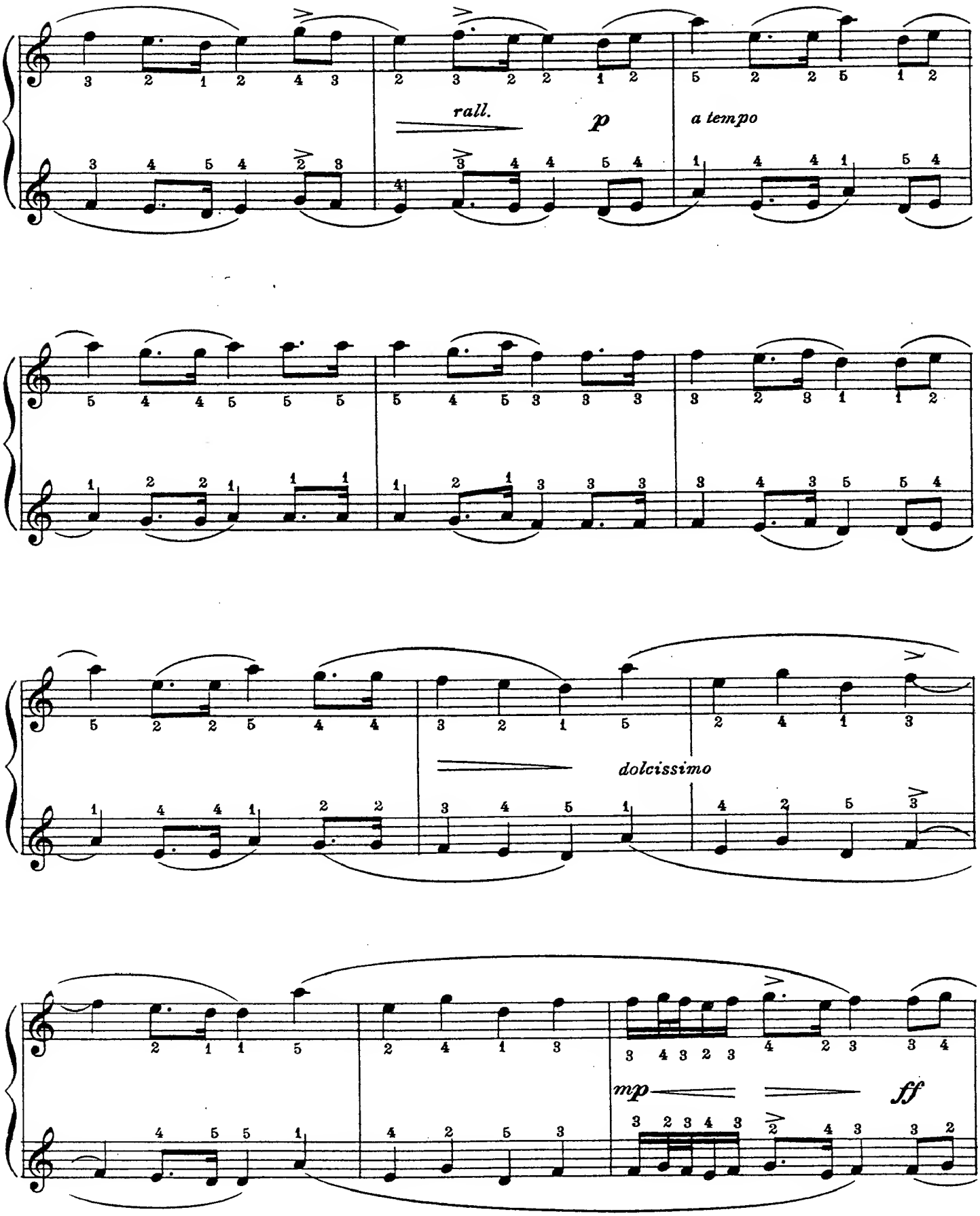
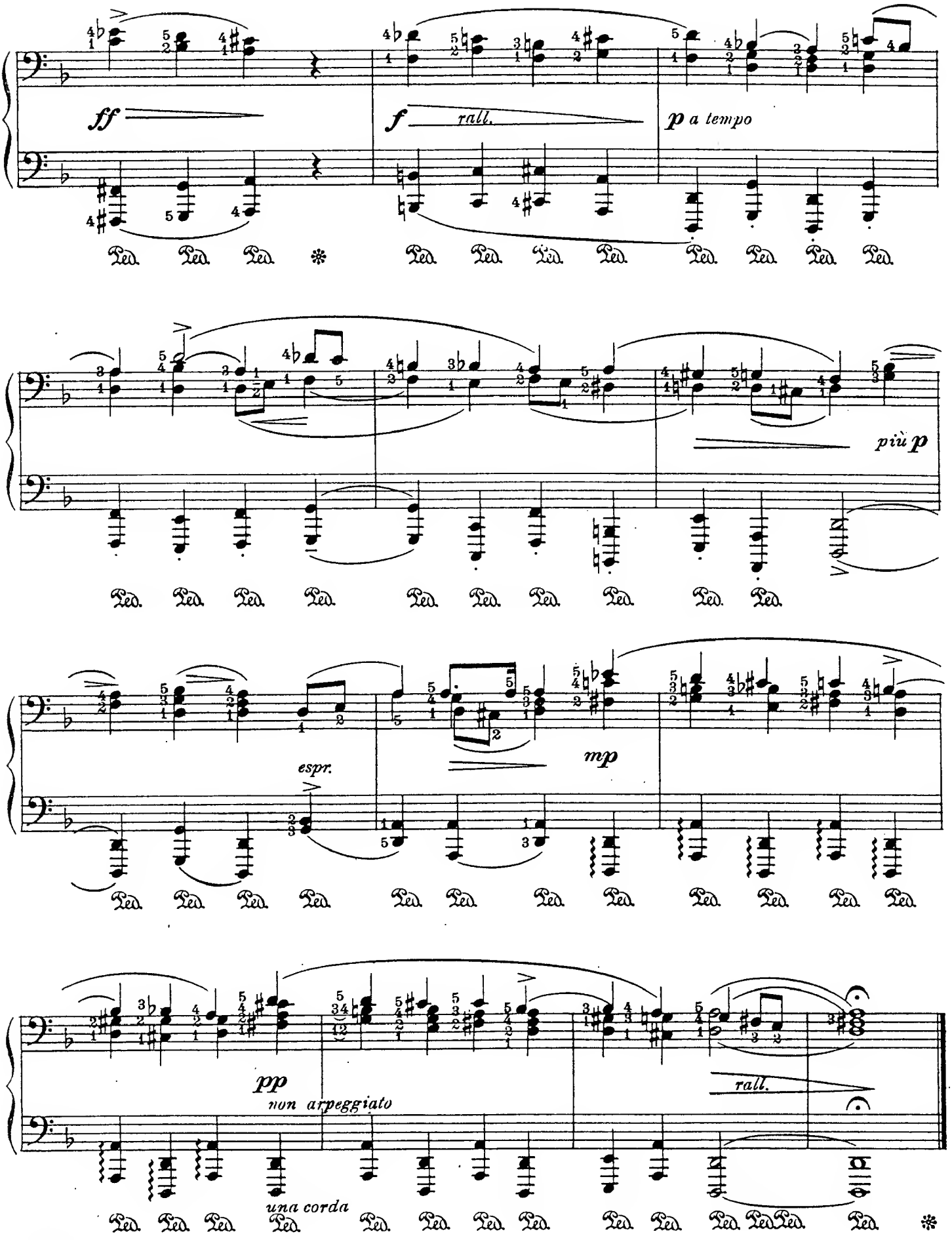
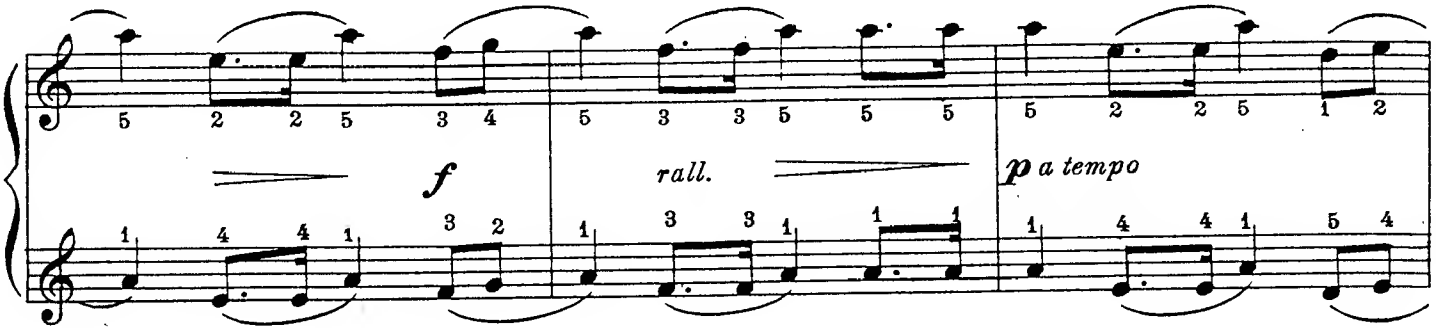
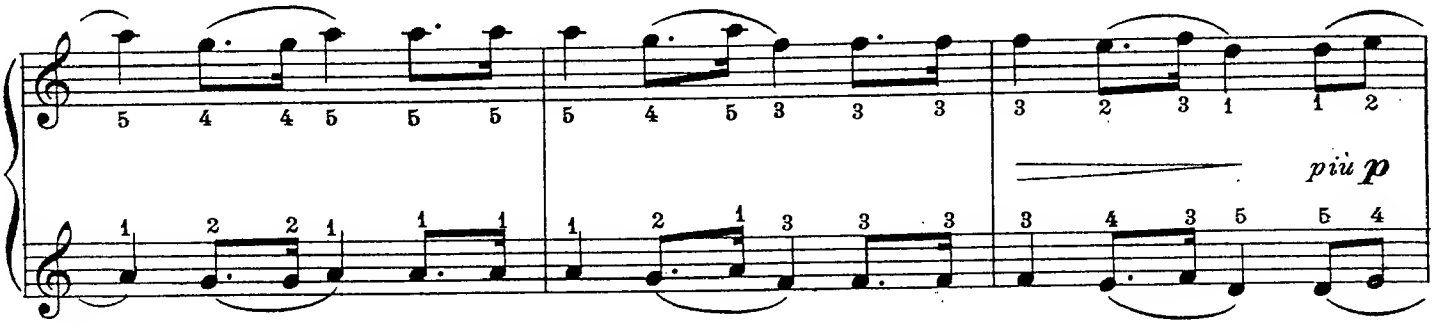
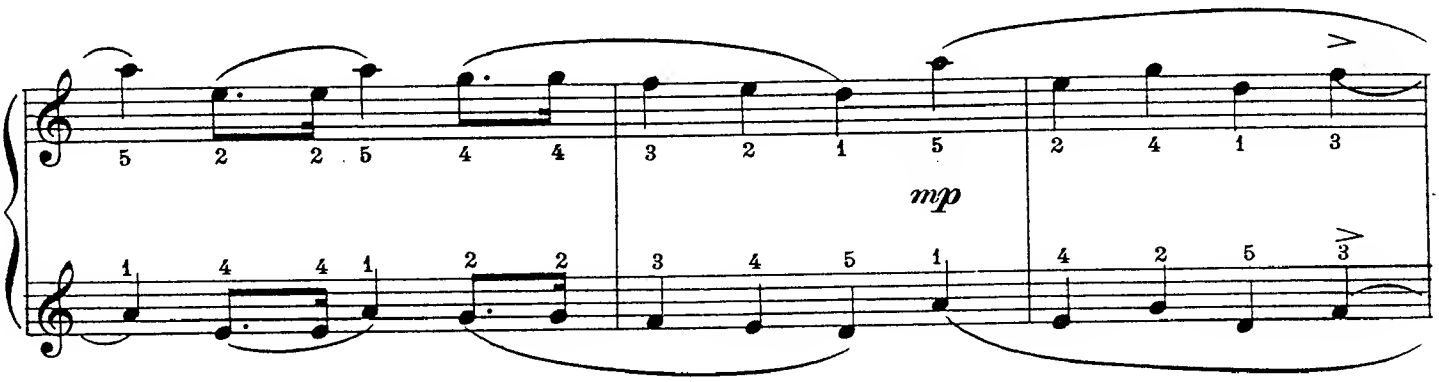

mp
rall.
p
a tempo
espr.
dolcissimo
non arpeggiato

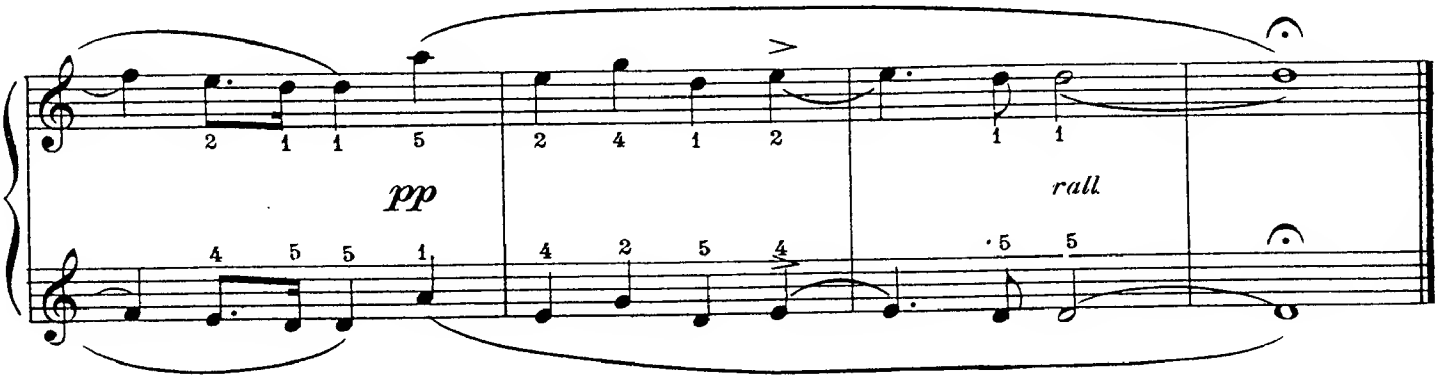

rall.
p
a tempo
dolcissimo
mp
ff


ff
f
rall.
p a tempo
più p
espr.
mp
pp
non arpeggiato
una corda
rall.


f
rall.
p a tempo


più p


mp


pp
rall.

Plaintive Melody

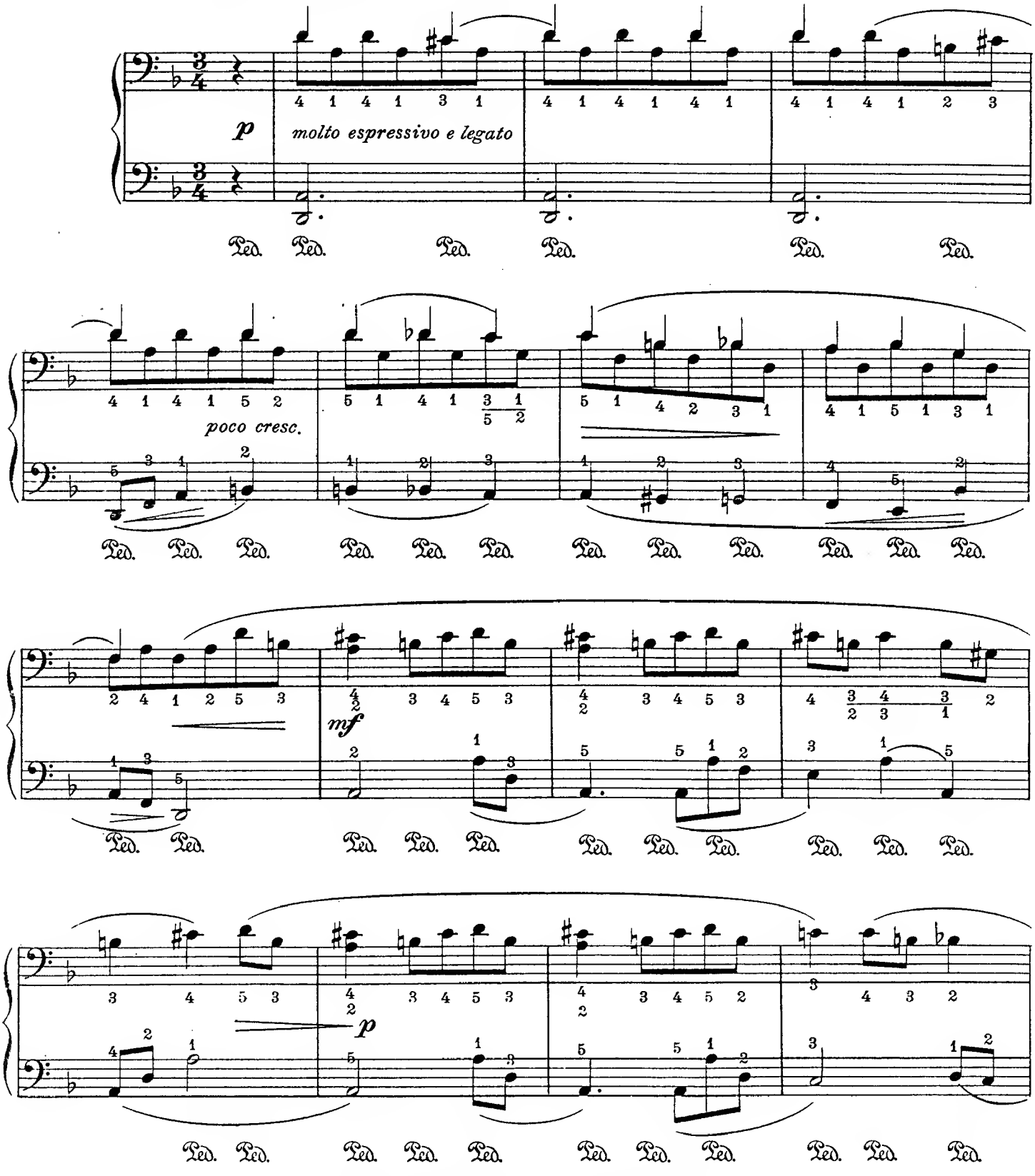
An expressive example of the two-period independent song form, in which the teacher should point out antecedent and consequent phrases, the return, etc. The melody is conceived in the folk-tune manner and makes a direct and moving appeal, while the use of the minor mode fixes its melancholy and sadly regretful character. The use of a pliant, swaying accompaniment in eighths *(secondo)* with some passing notes which are occasionally chromatic, throws the diatonic melody into most effective relief.

Plaintive Melody

SECONDO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 63 - 76)



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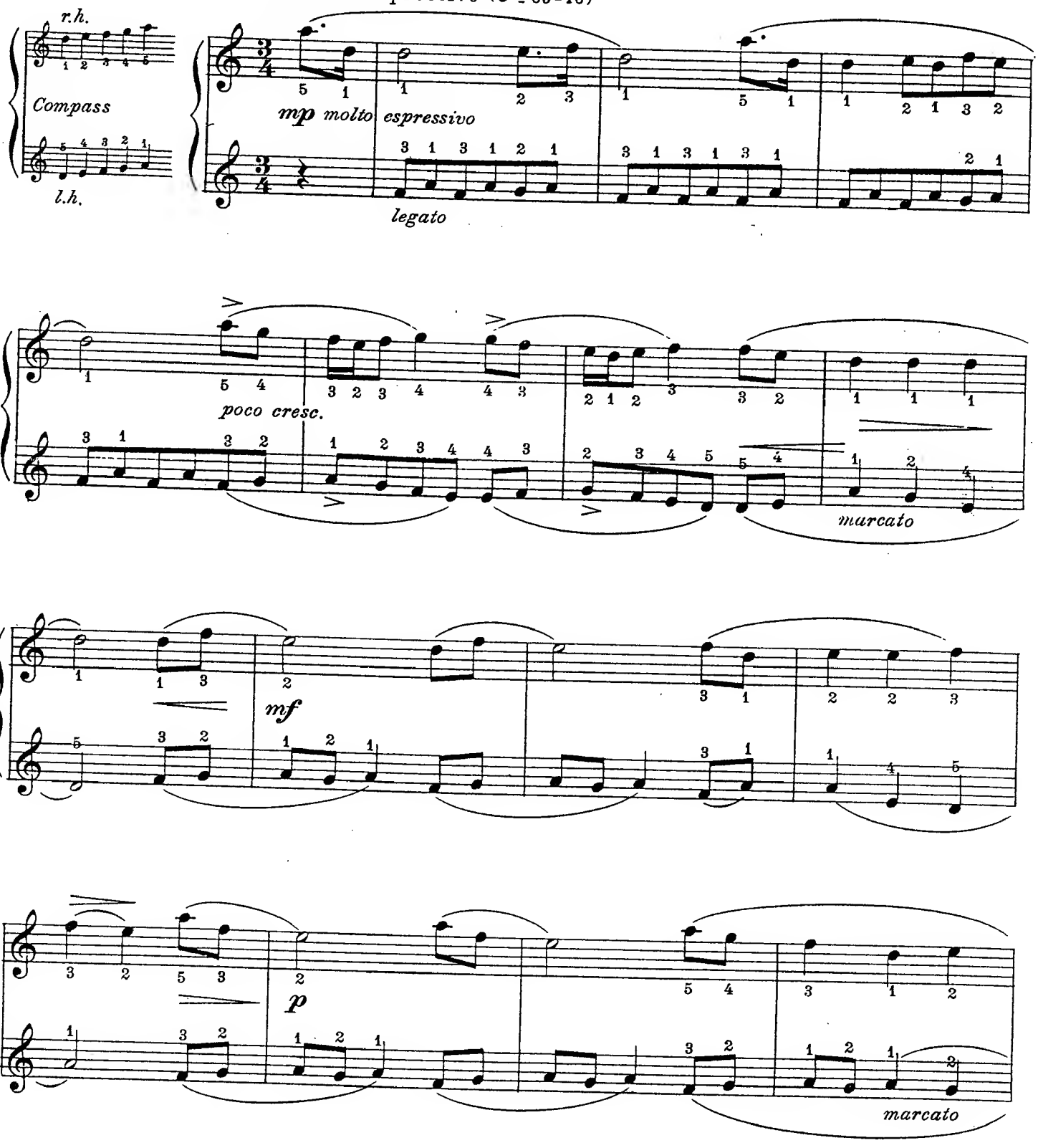
Plaintive Melody

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 63-76)



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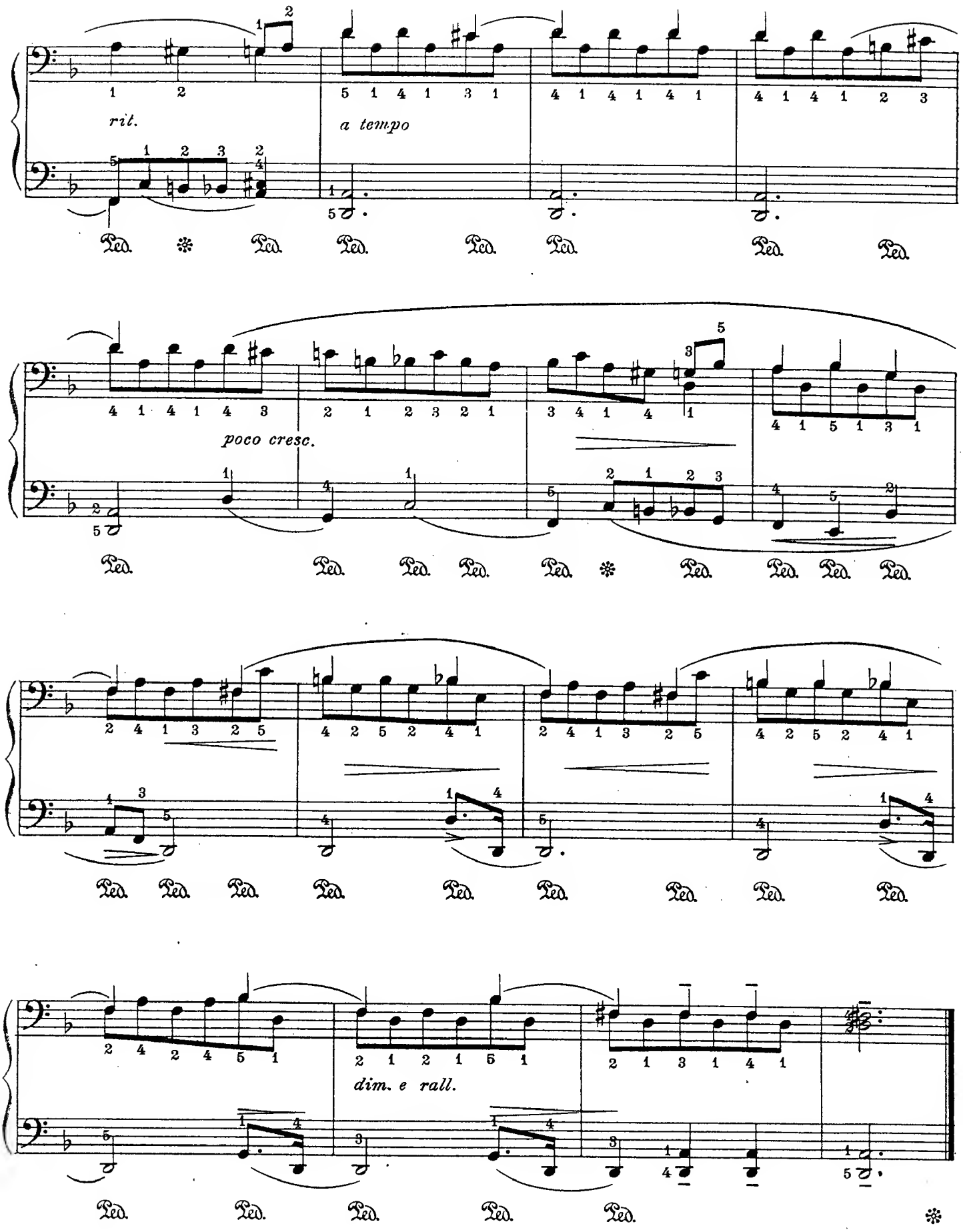
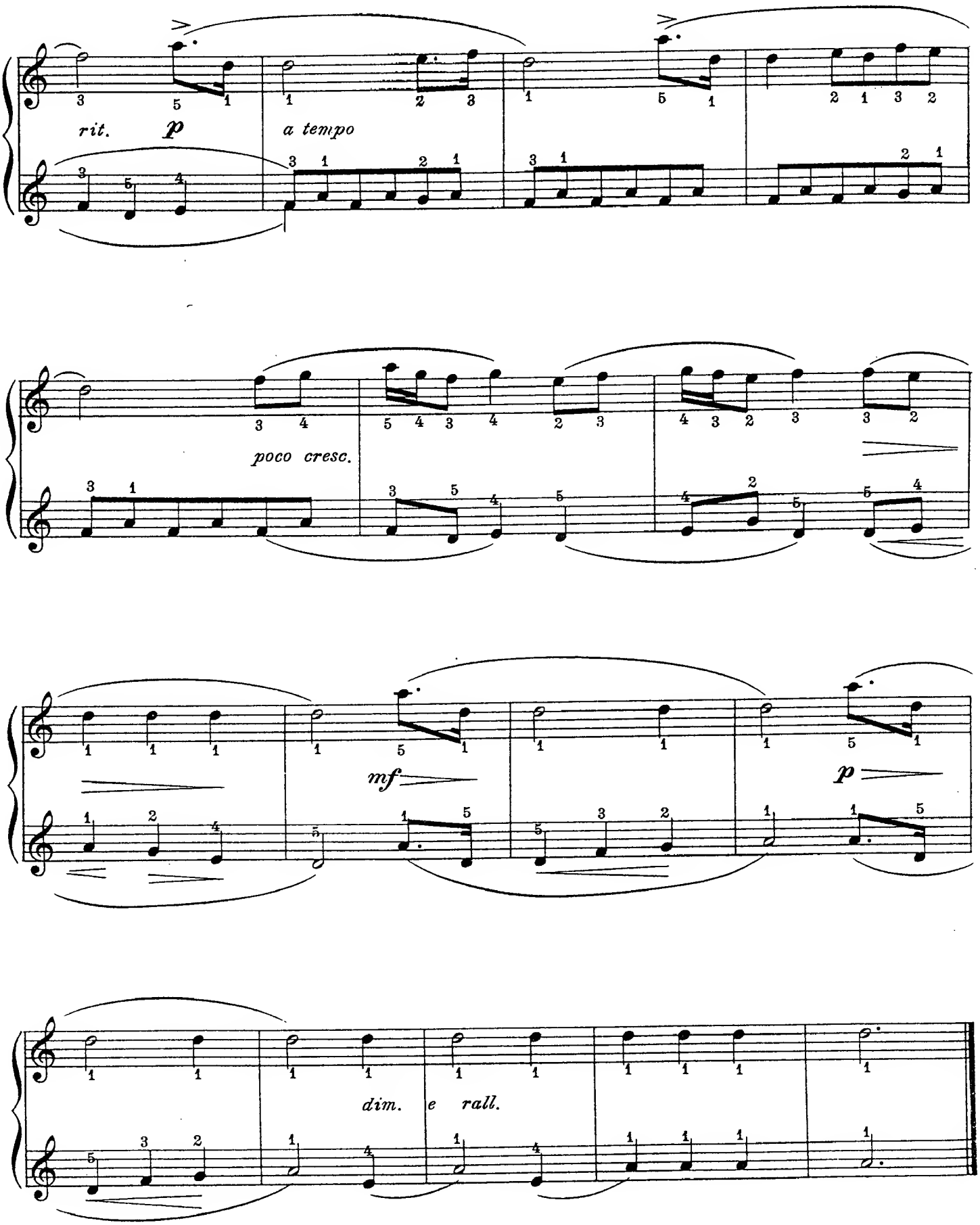



rit.
p
a tempo
poco cresc.
mf
p
dim. e rall.

Ballade

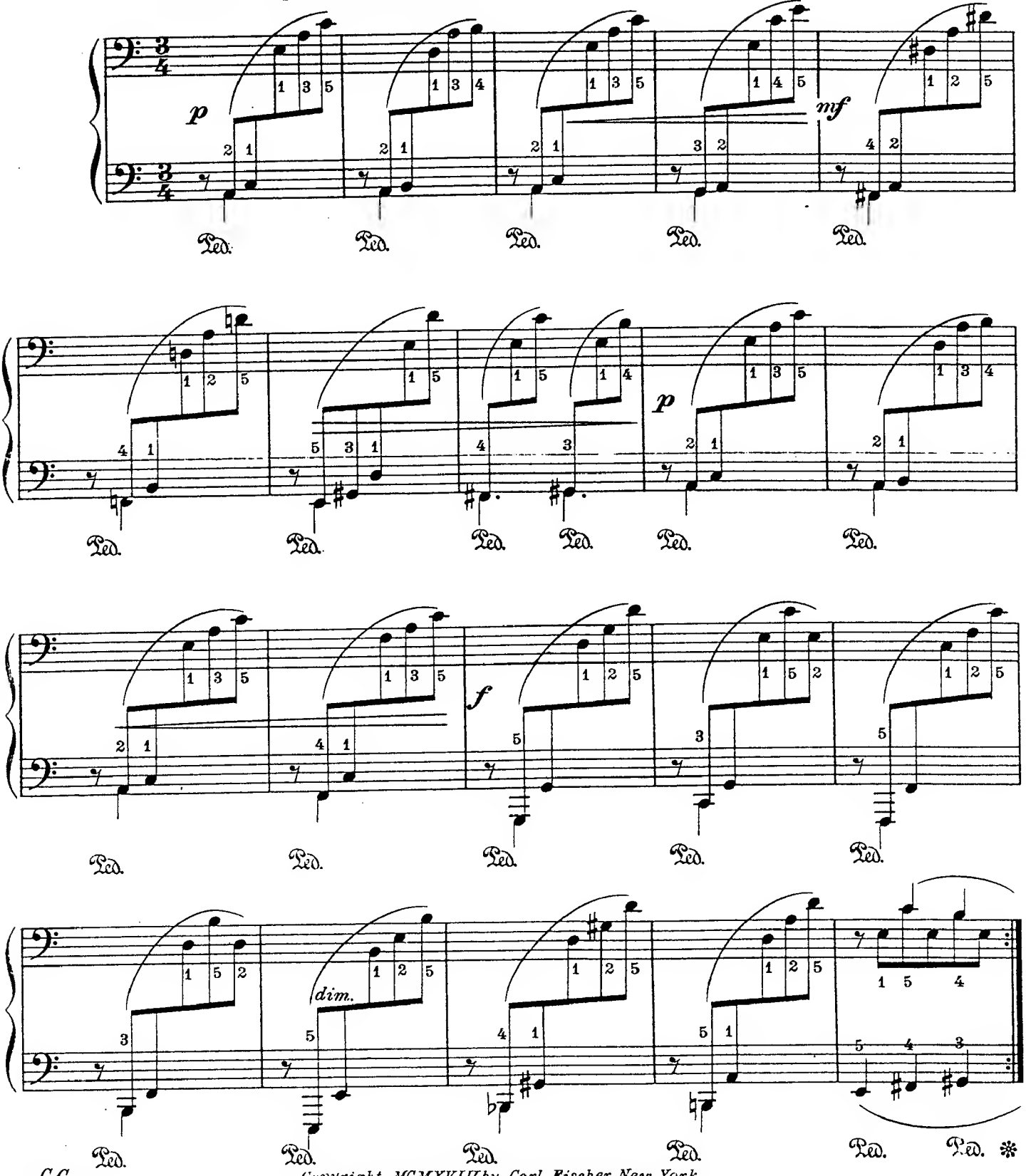
The *Ballade* is one of those original vocal forms which has experienced new development as a keyboard composition. Originally a simple song melody, with a slight instrumental accompaniment, it has grown, in transfer, into elaborate pieces such as the Chopin, Liszt and Brahms piano *Ballades*. This less extended *Ballade* is true to the essential requirements of its kind: with expressive charm it employs the narrative style to tell a plaintive story, a fancy from the realm of legend or fairyland.

Ballade

SECONDO

LEOPOLD GODOWSKY

Andante espressivo (♩. = 46 - 54)



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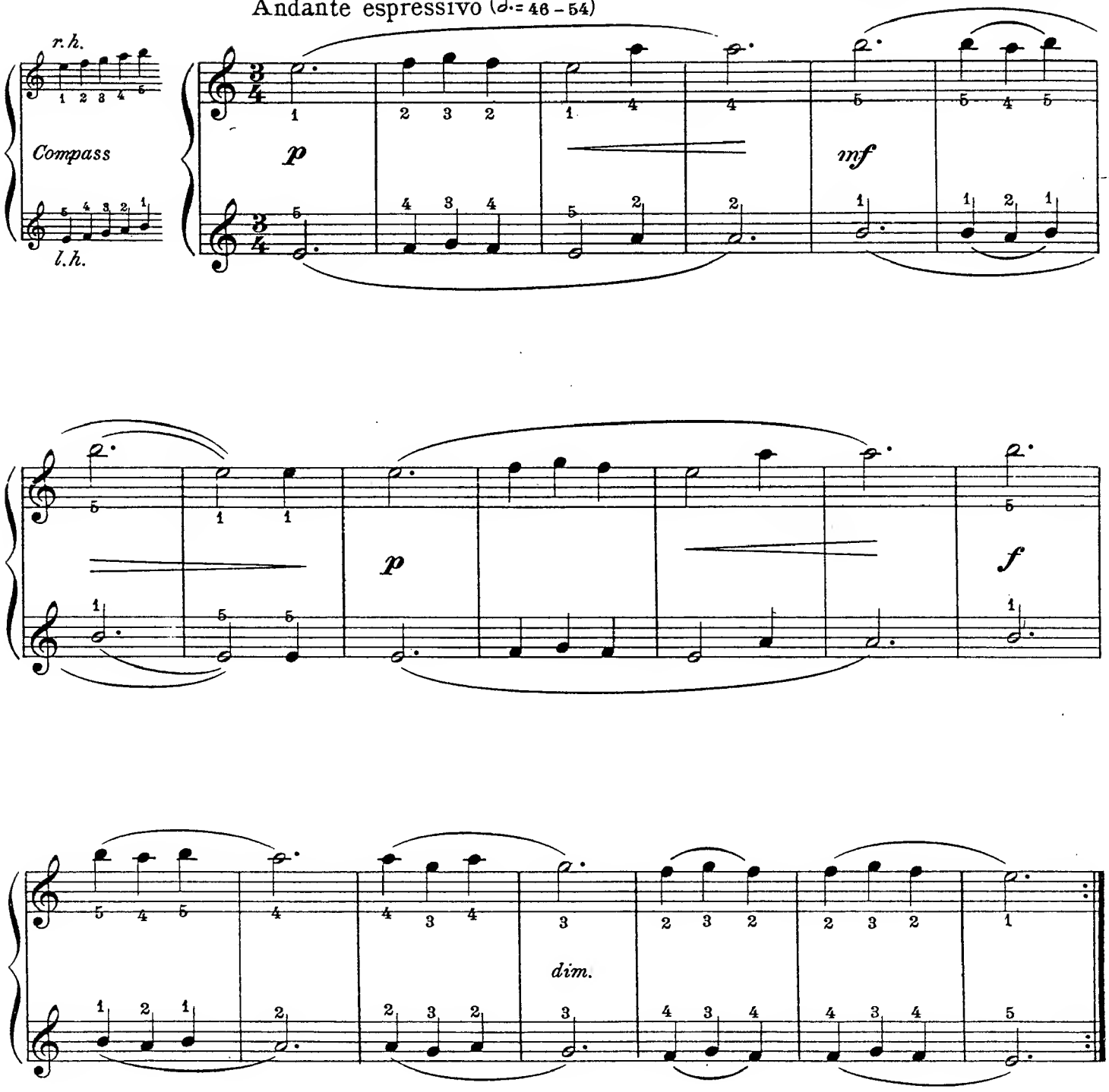
Ballade

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩.= 46 - 54)



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SECONDO

poco più mosso (♩.= 60 – 69)

mp energico

f

dim.

p

espr.

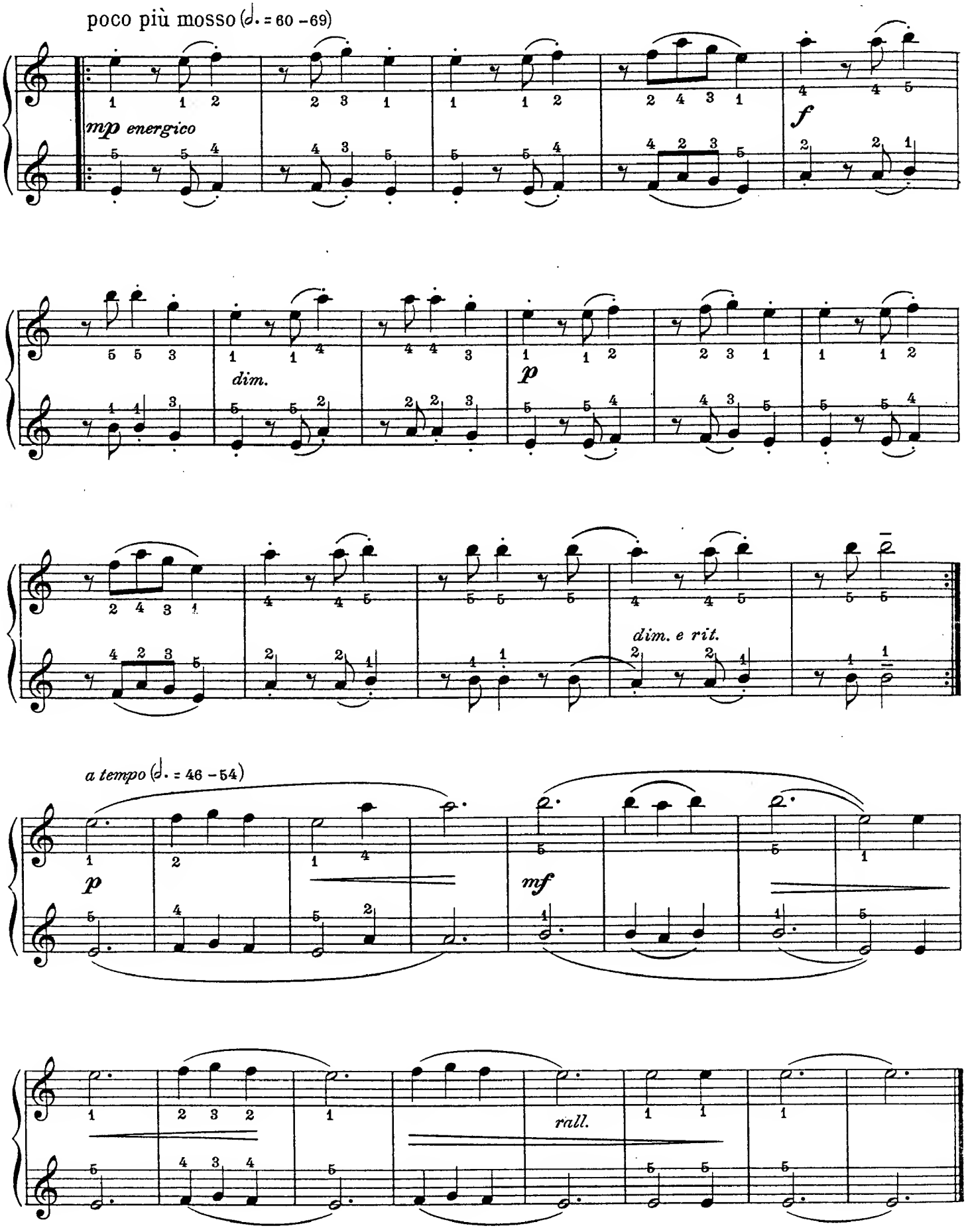
dim. e rit.

a tempo (♩.= 46 – 54)

p

mf

rall.


poco più mosso (𝅗𝅥. = 60 – 69)
mp energico
f
dim.
p
dim. e rit.
a tempo (𝅗𝅥. = 46 – 54)
p
mf
rall.

Nocturne

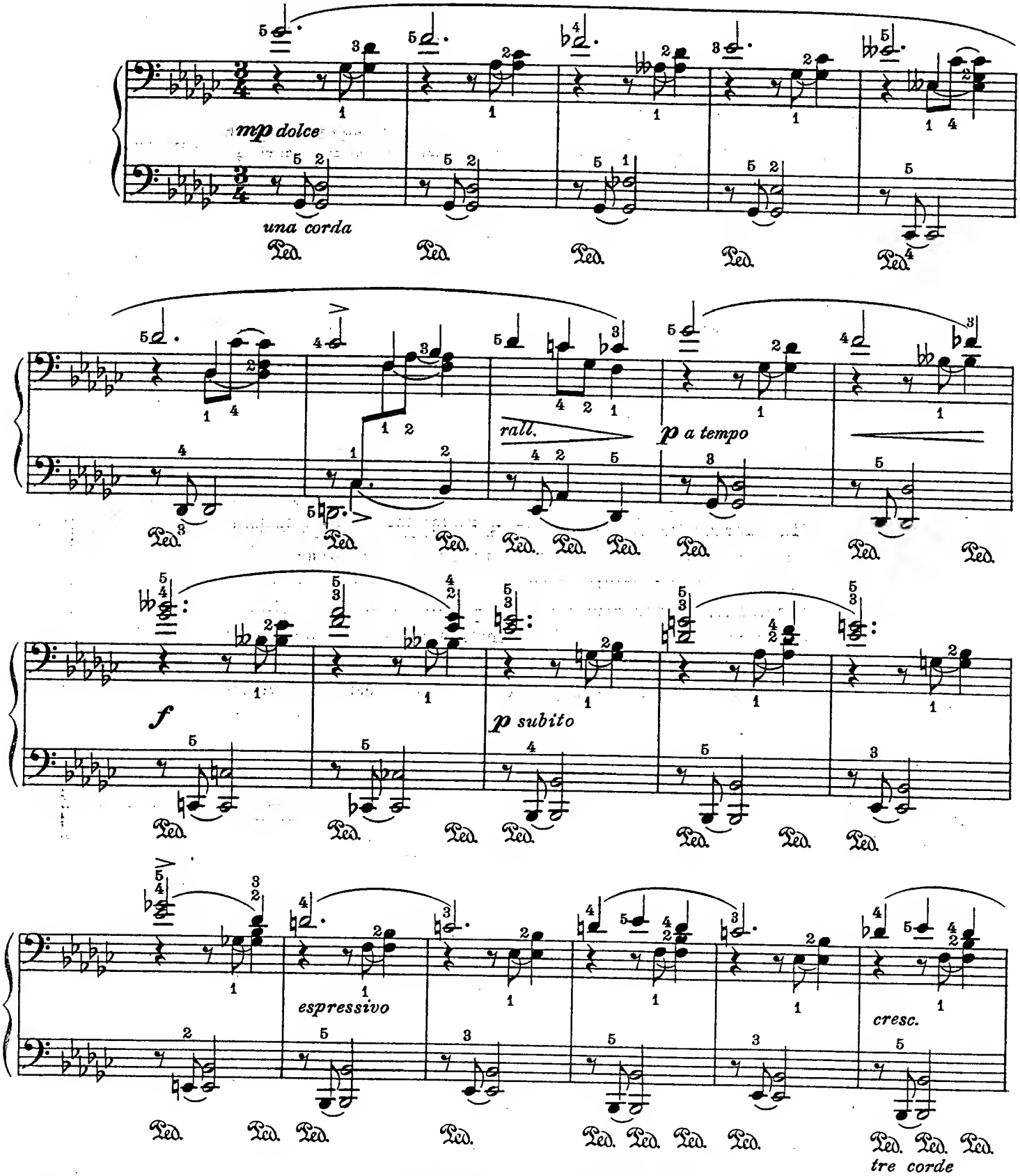
The *Nocturne* is a piano composition of dreamy character reflecting musical emotions aroused by poetic aspects of evening or night; it is akin to the earlier *Serenade*, and has no definite formal character. Its name is derived from *Nocturn*, one of the three divisions of an office in the Roman Church corresponding to the vigils, a service held at some time during the night. To John Field (1782 - 1837), belongs the credit of being the first to give the nocturne a place in pianoforte literature, though Chopin's development of its possibilities soon cast his efforts into the shade. Nearly every modern composer of distinction has contributed to the *genre*. Logical preference is shown in this *Nocturne* miniature, by the use of the key of G flat, for effects of veiled and tender poesy, which the *secondo* is ideally planned to stress.

Nocturne

SECONDO

Andante espressivo (♩.=40 - 46)

LEOPOLD GODOWSKY



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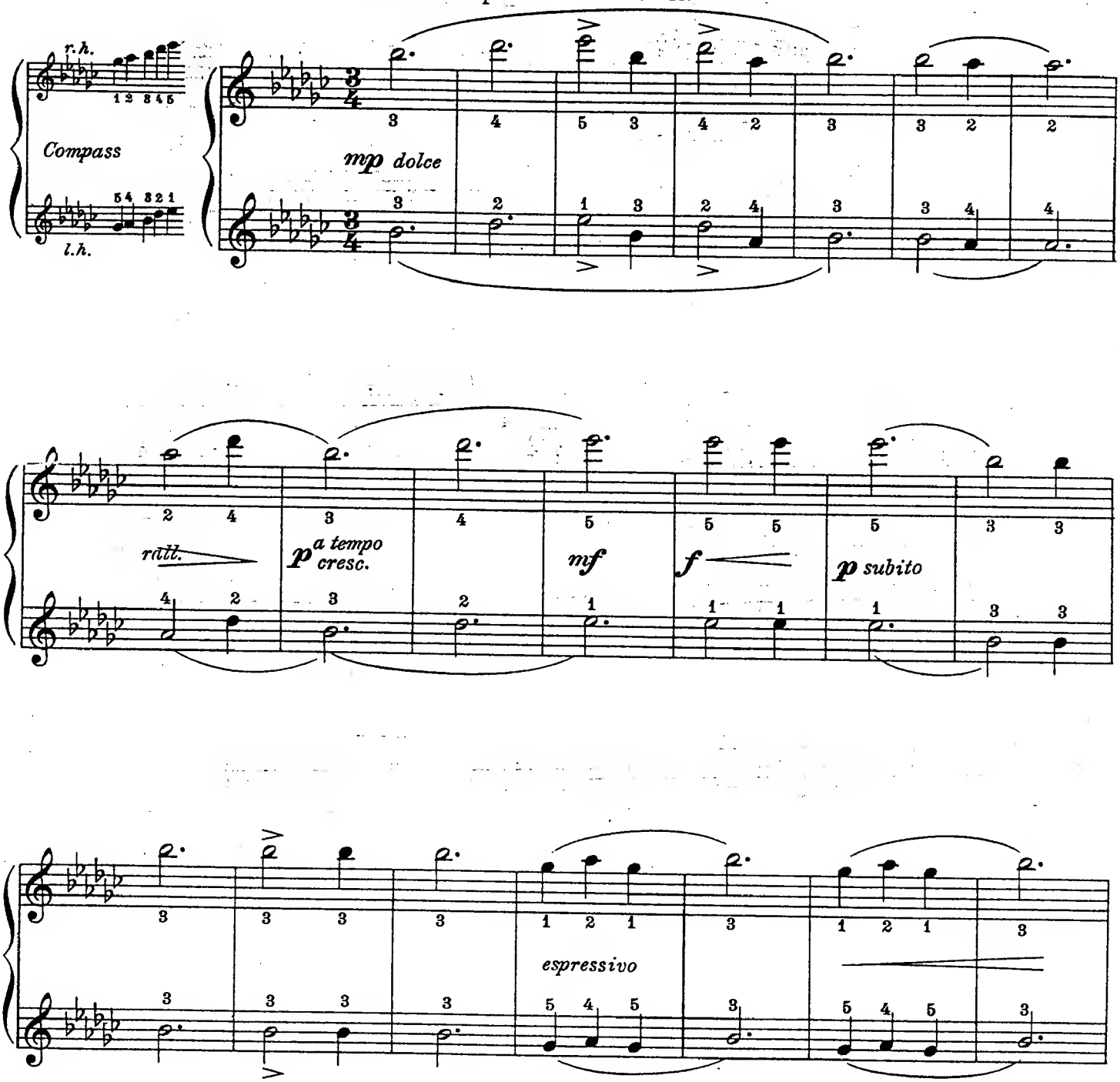
Nocturne

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩. = 40 – 46)



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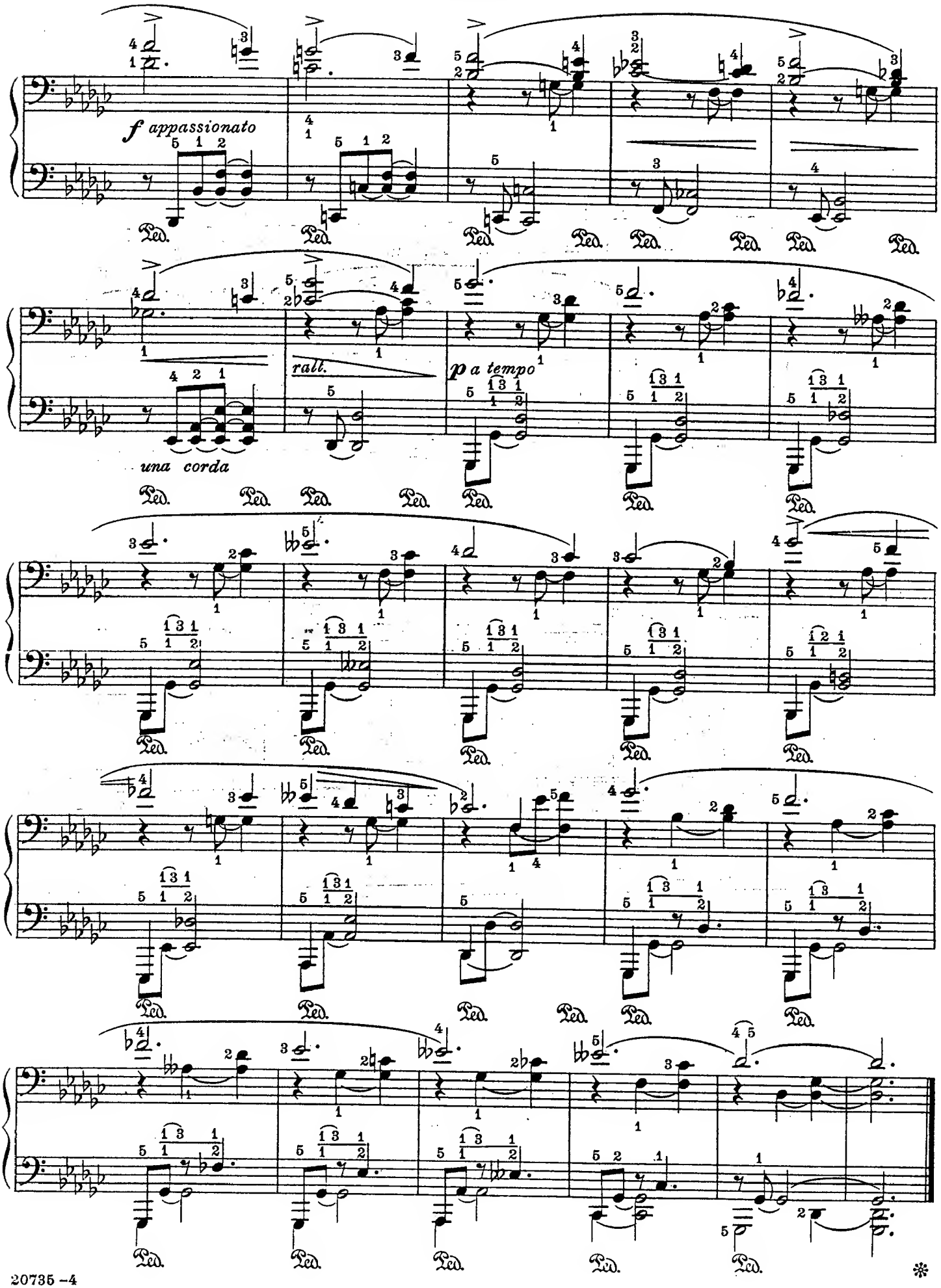
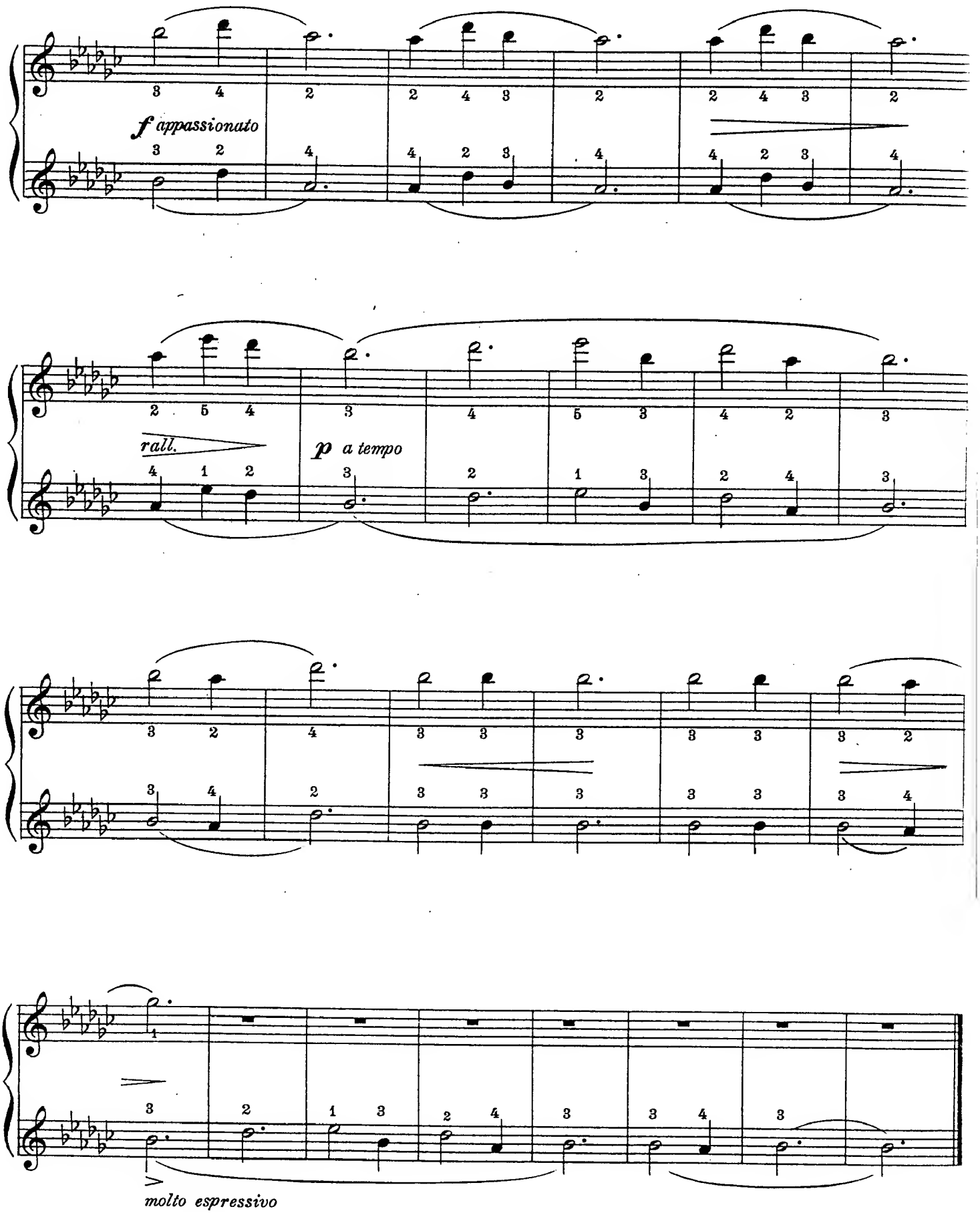

f appassionato
una corda
rall.
p a tempo
Ped.


f appassionato
rall.
p a tempo
molto espressivo

Barcarolle

A graceful example of the two-period song-form, in the swinging 6/8 rhythm peculiar to its type. Its melody is sweet and tender; a song of love and moonlight. The *Barcarolle* (Italian *barcarola*, "a boatman's song") represents this kind of nautical music in a more general way; while the *Gondoliera* is specifically an imitation of the song of the Venetian gondoliers and has a more definite local color. The Barcarolle character is well brought out by the swaying, rocking movement of the *secondo* part.

F. H. M.

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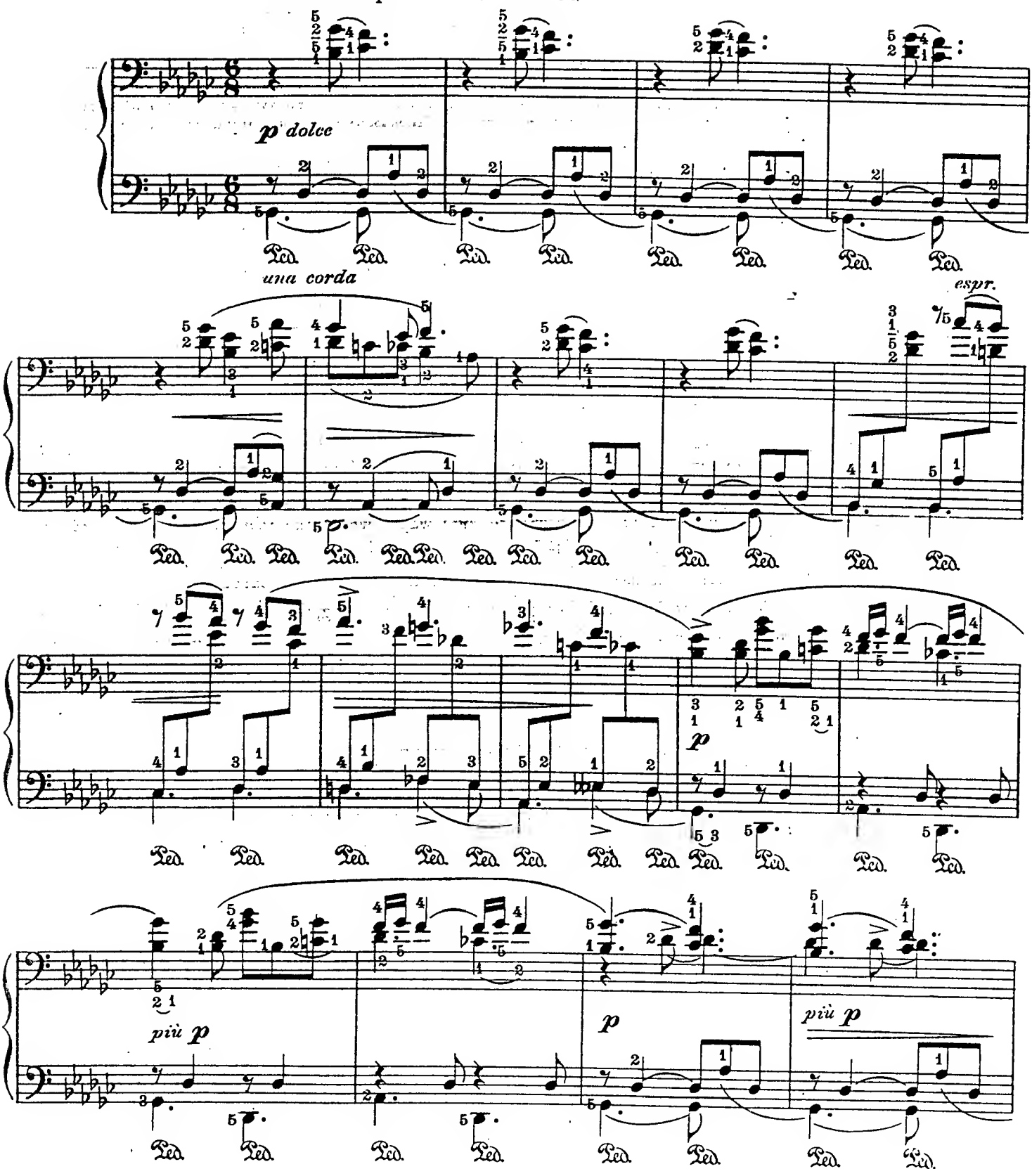
Barcarolle

SECONDO

Andantino espressivo (♩. = 48-54)

LEOPOLD GODOWSKY



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Barcarolle

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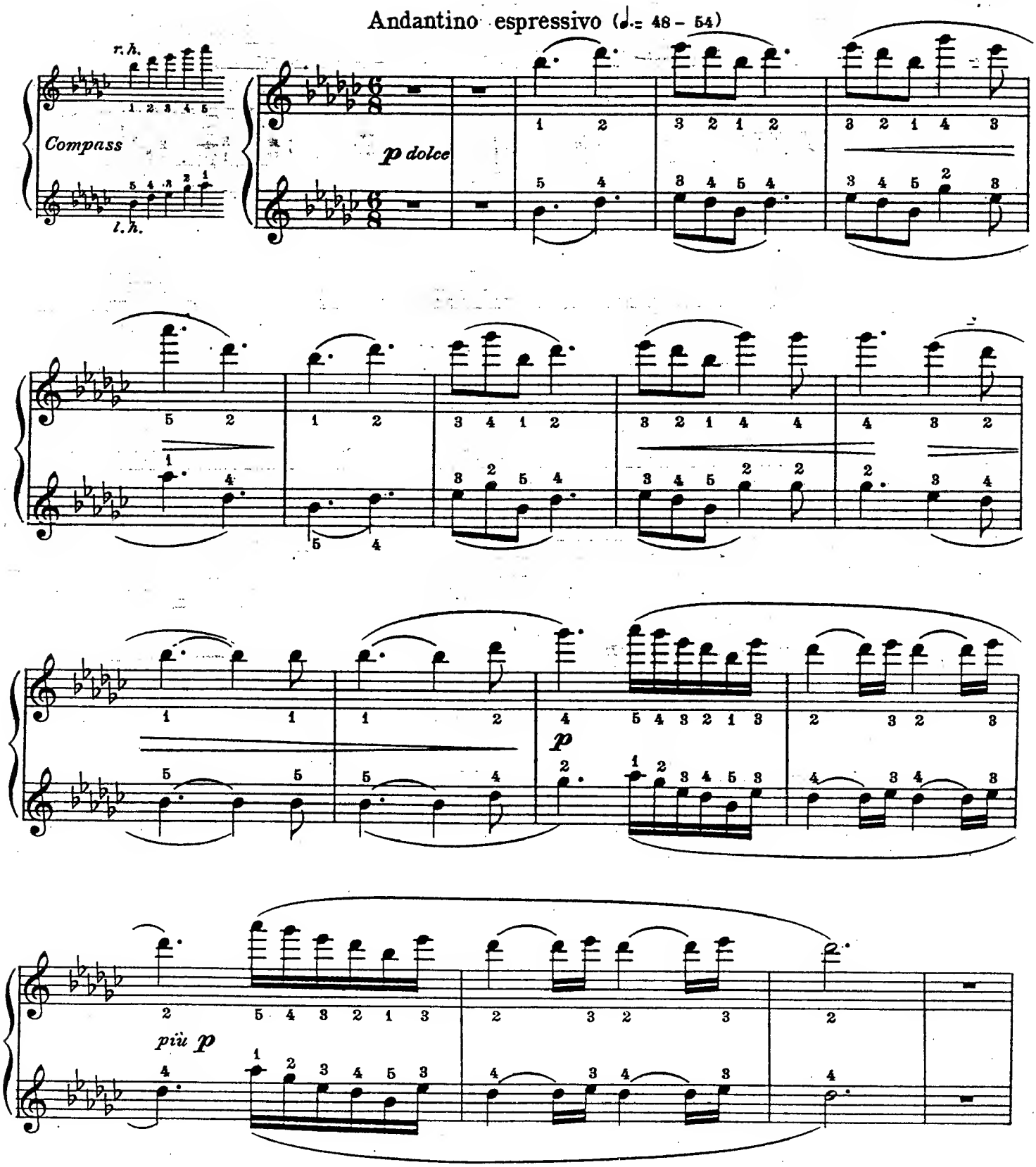
LEOPOLD GODOWSKY

Andantino espressivo (♩.= 48 – 54)



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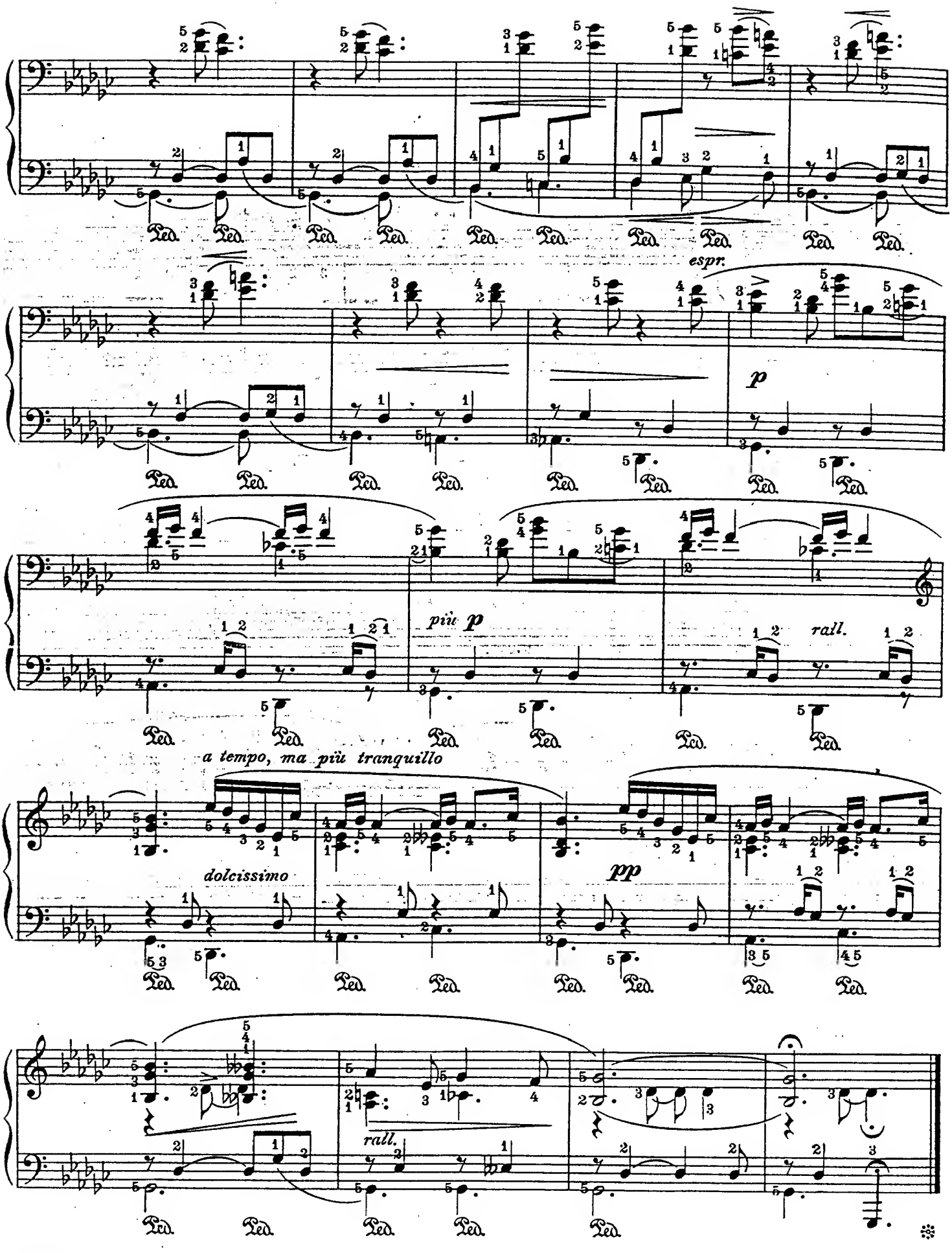
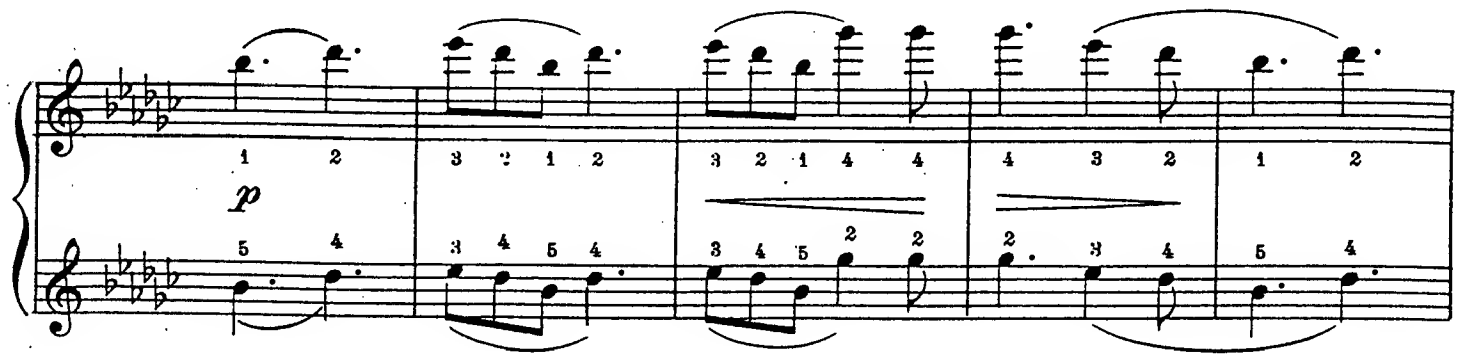
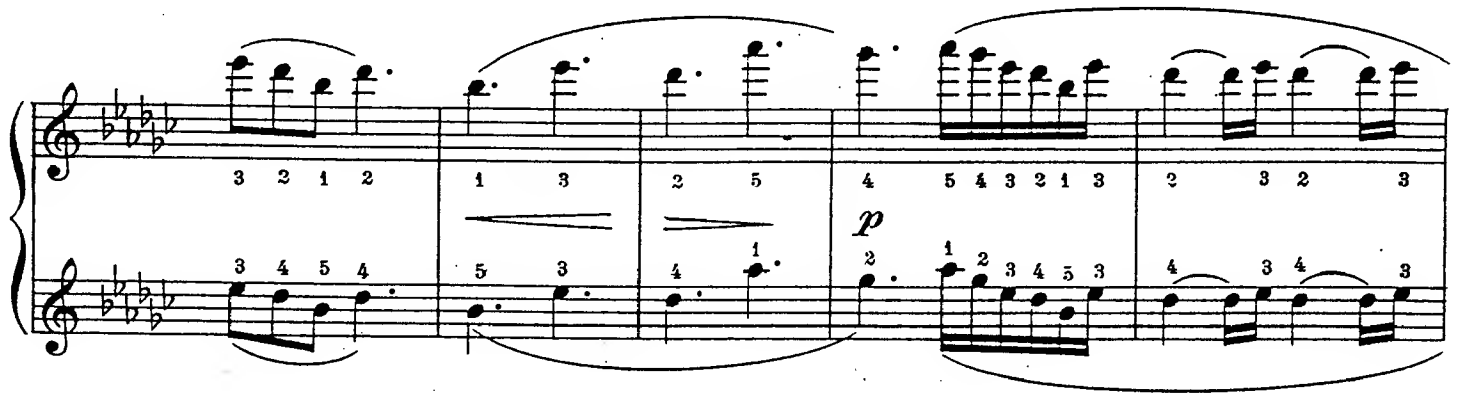

espr.
p
più p
rall.
a tempo, ma più tranquillo
dolcissimo
pp
rall.


p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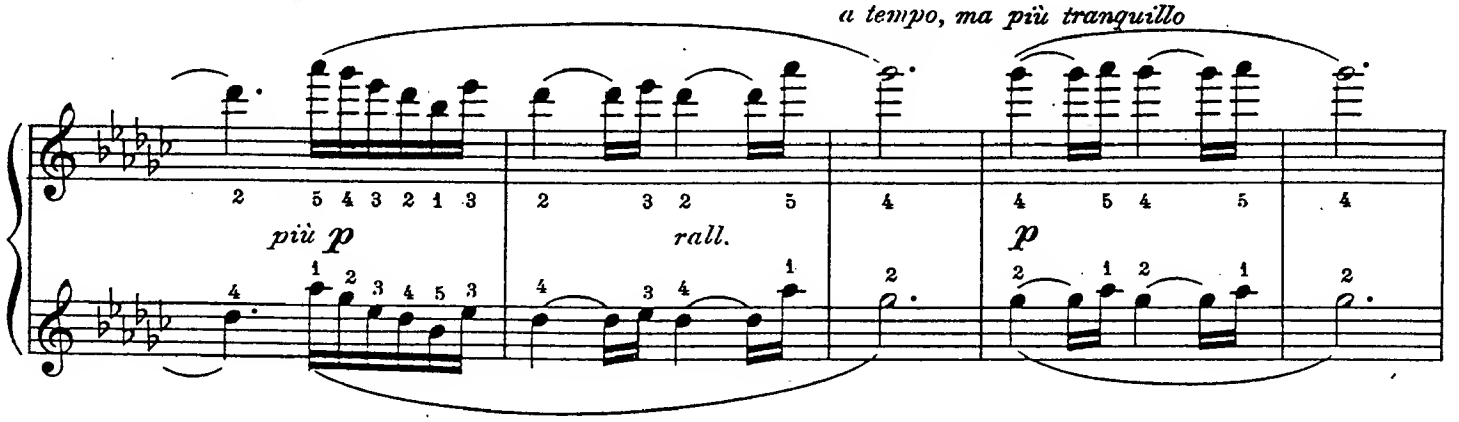
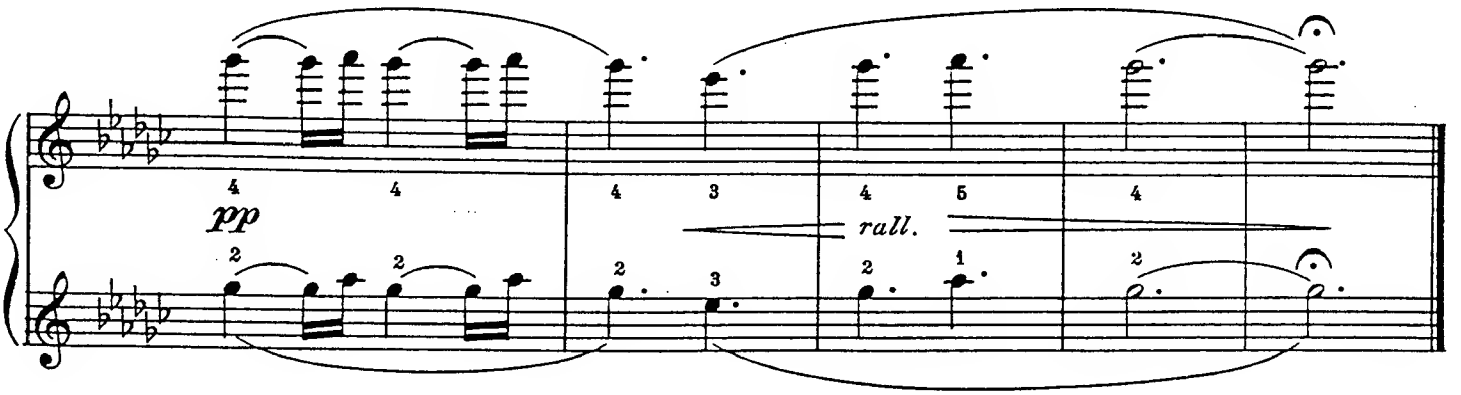

a tempo, ma più tranquillo
più p
rall.
p

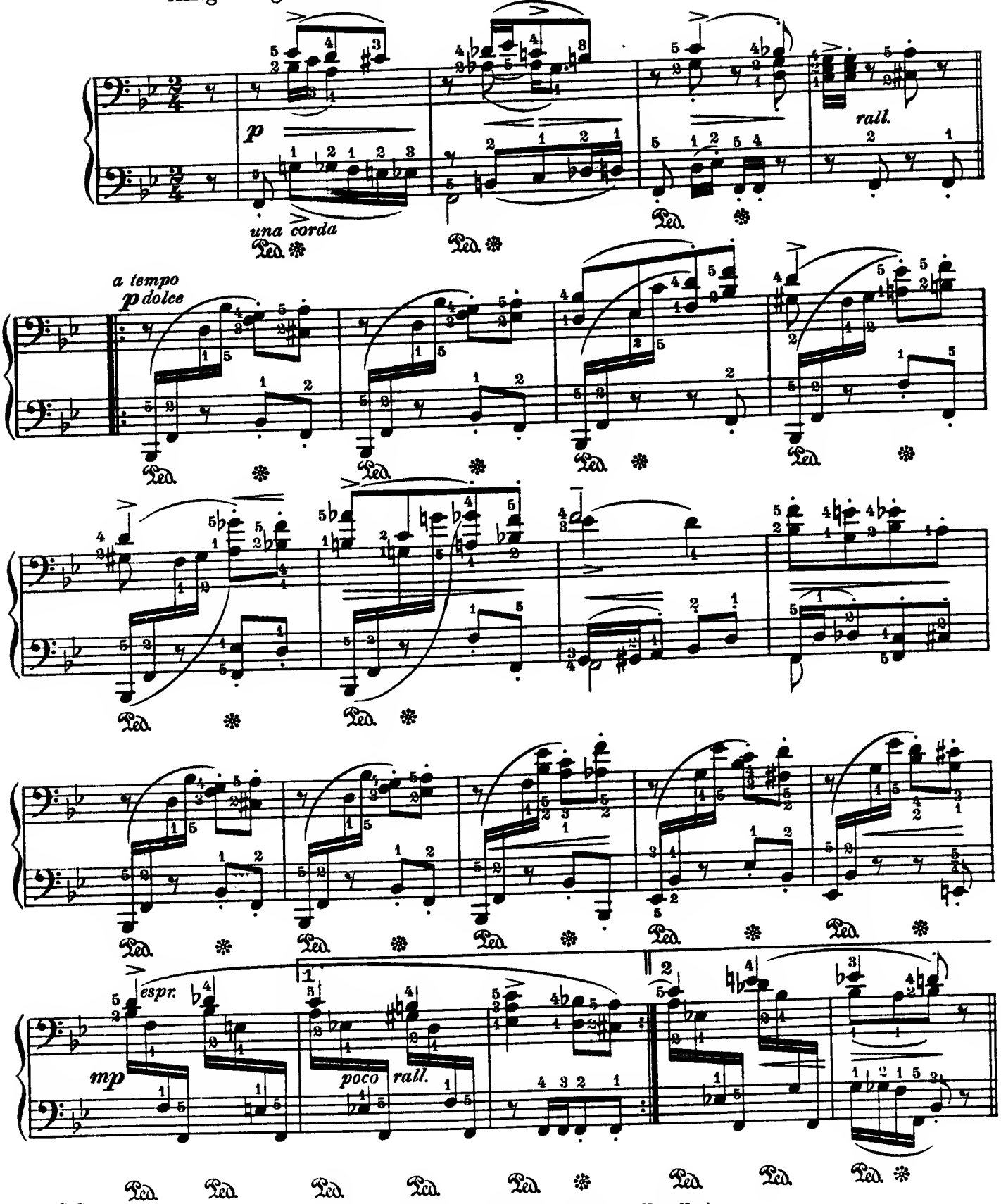

pp
rall.

Humoresque

SECONDO

Allegretto grazioso (♩ = 88 – 100)

LEOPOLD GODOWSKY



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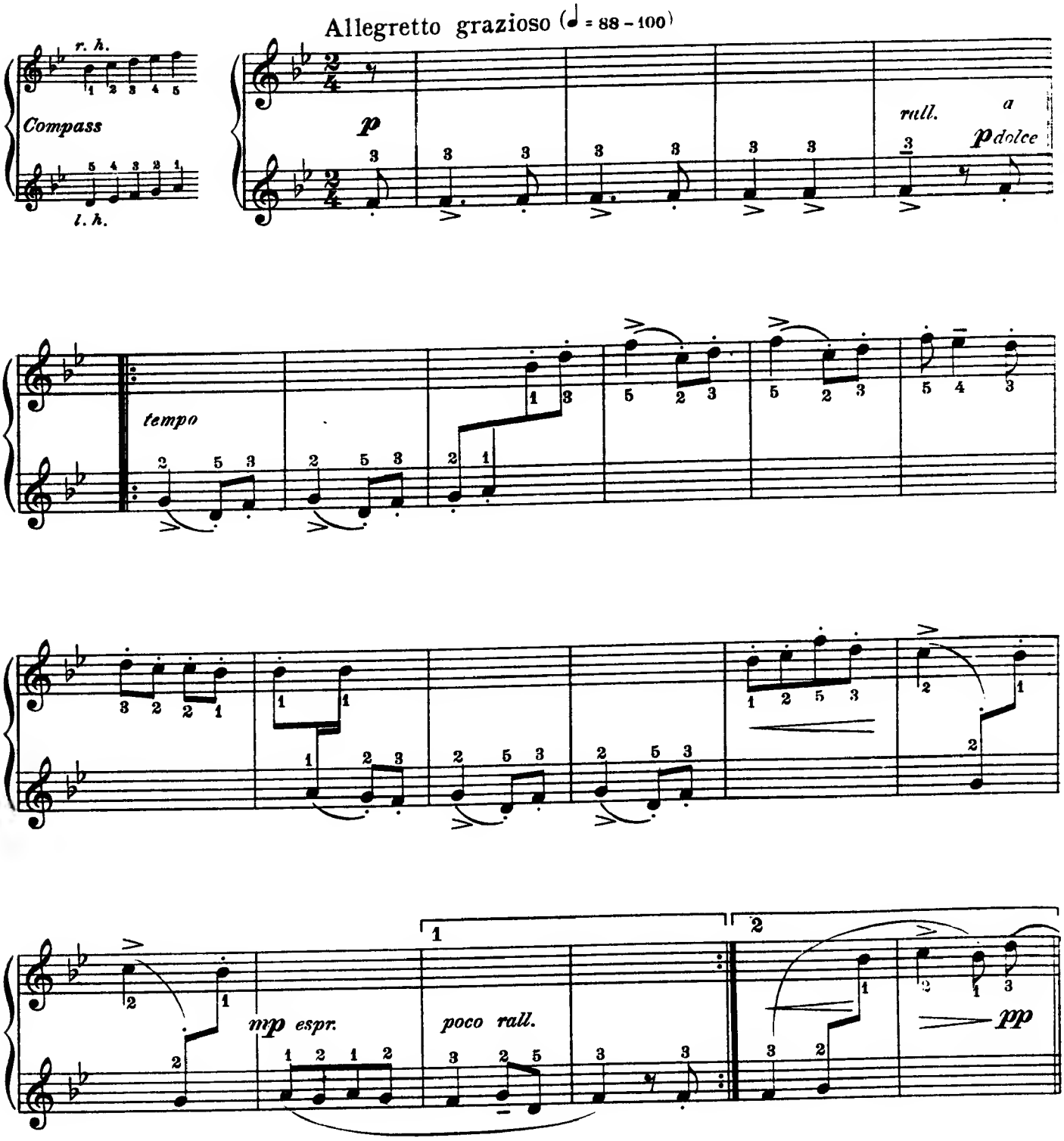
Humoresque

PRIMO

LEOPOLD GODOWSKY



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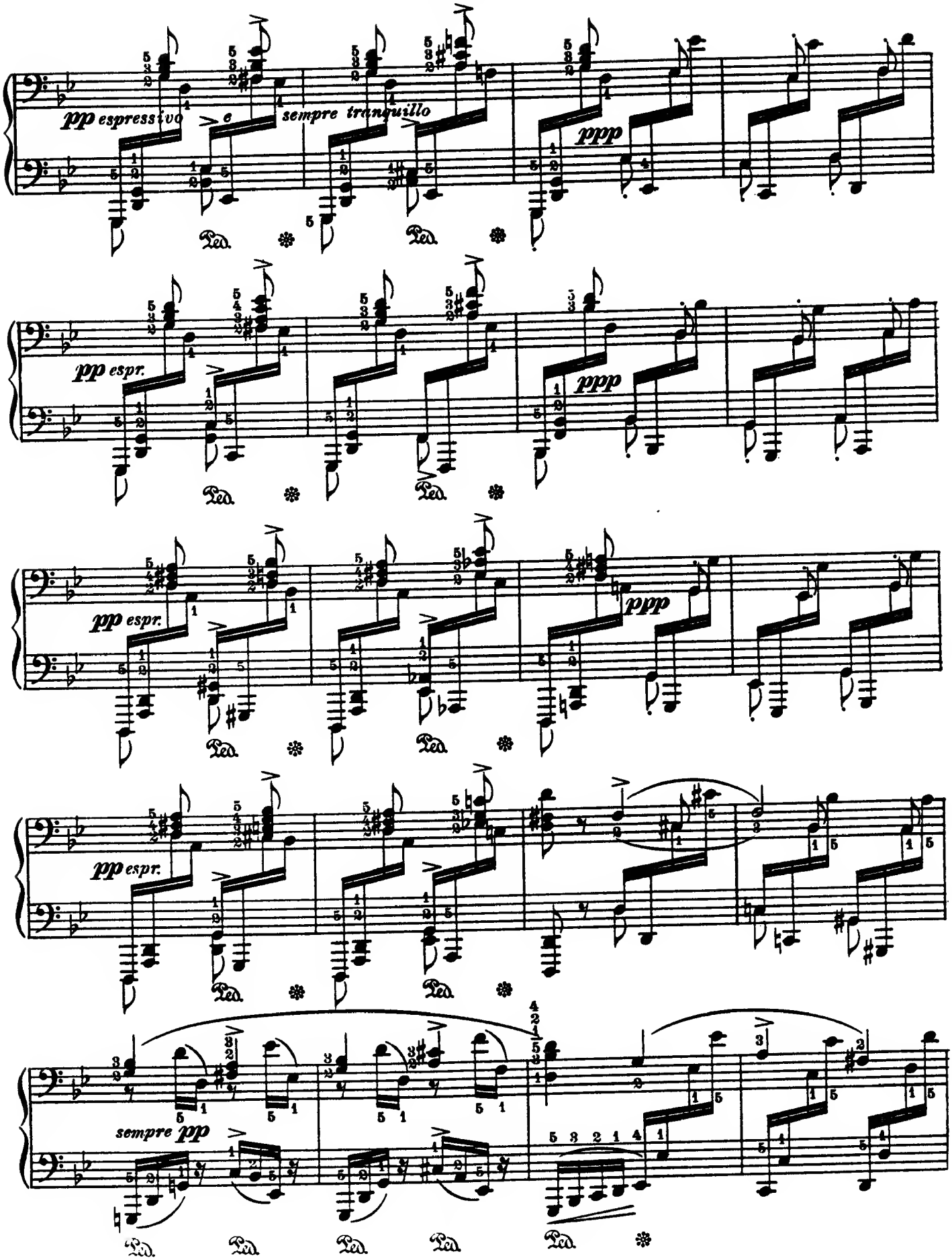
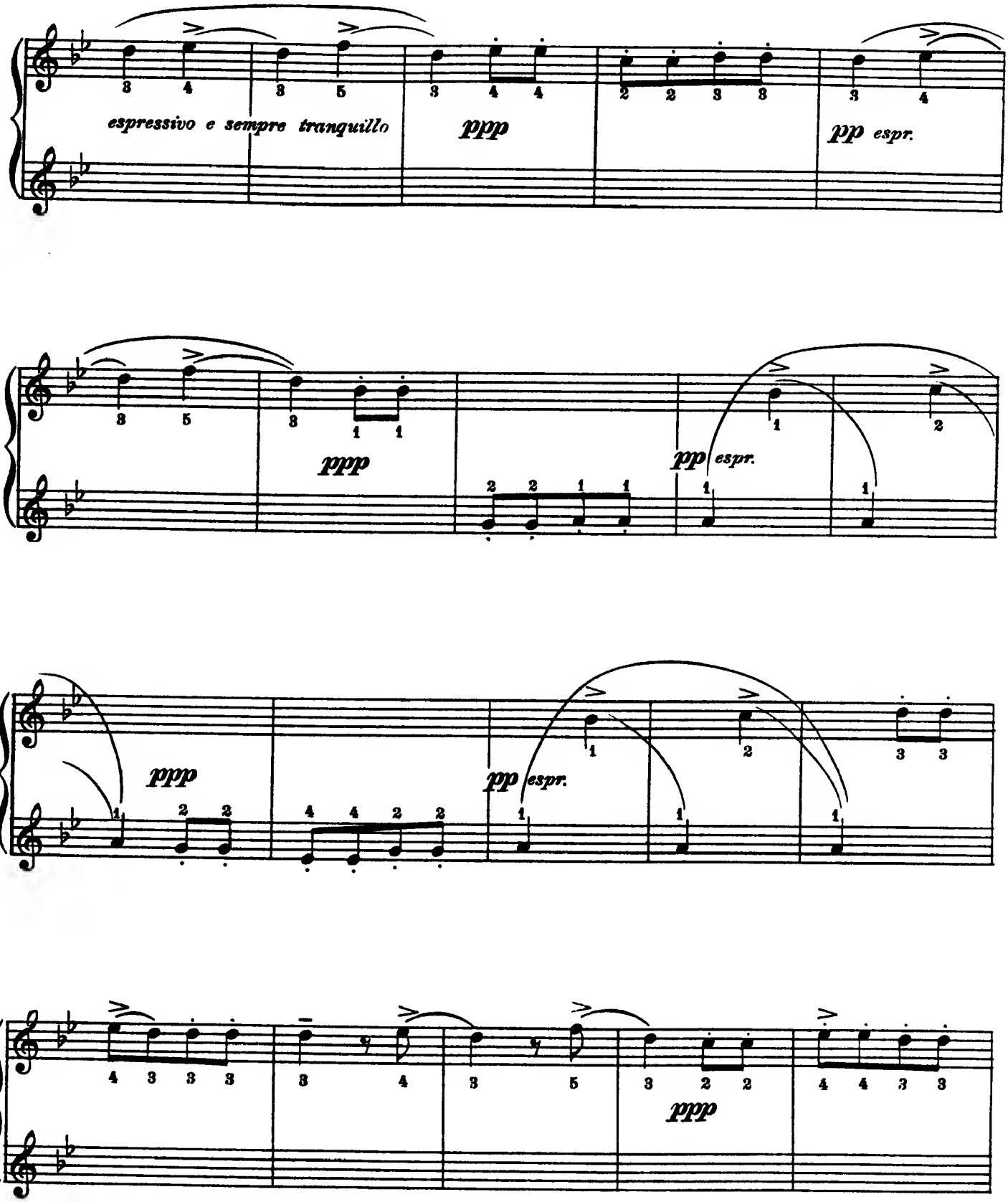
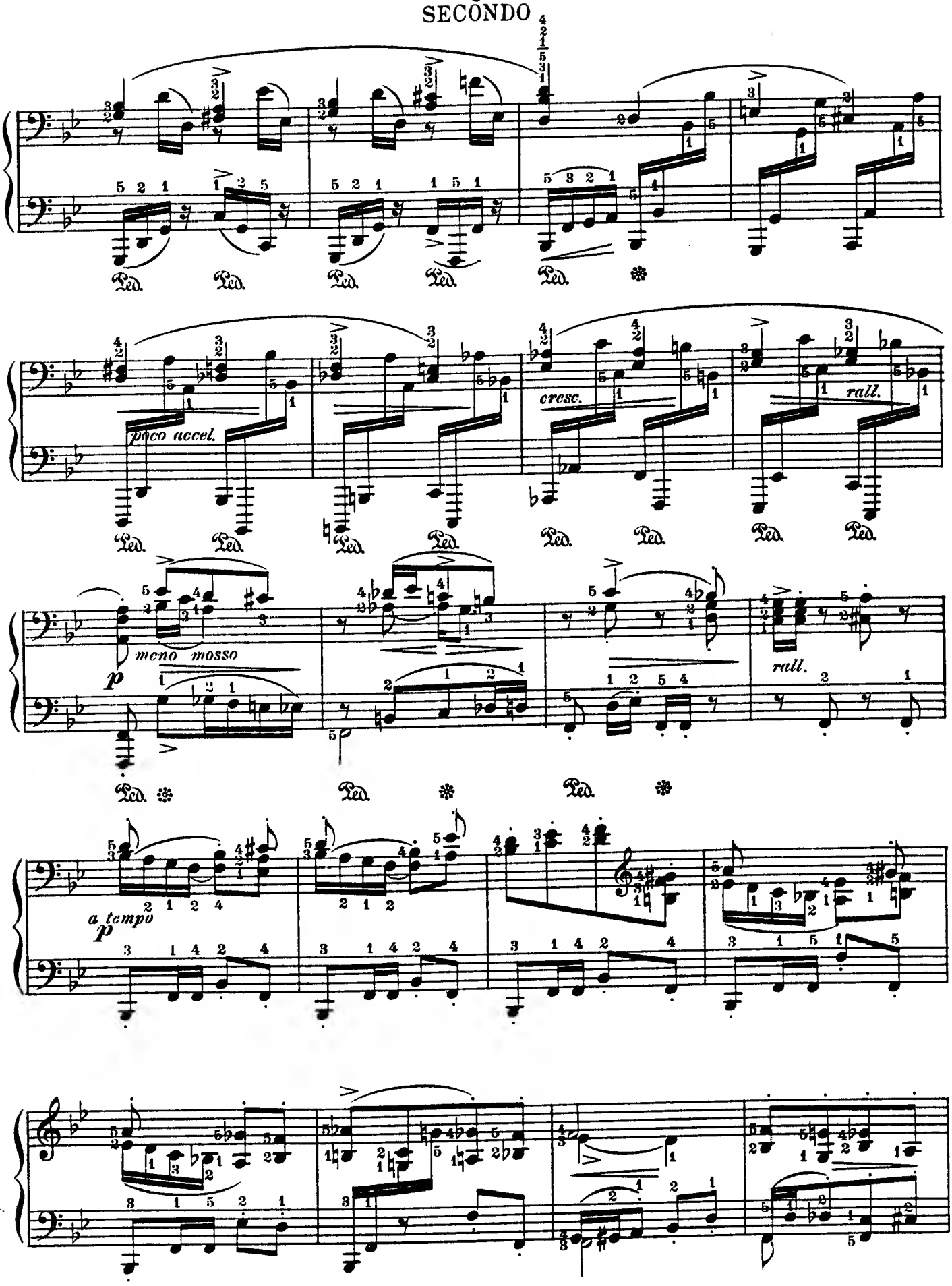
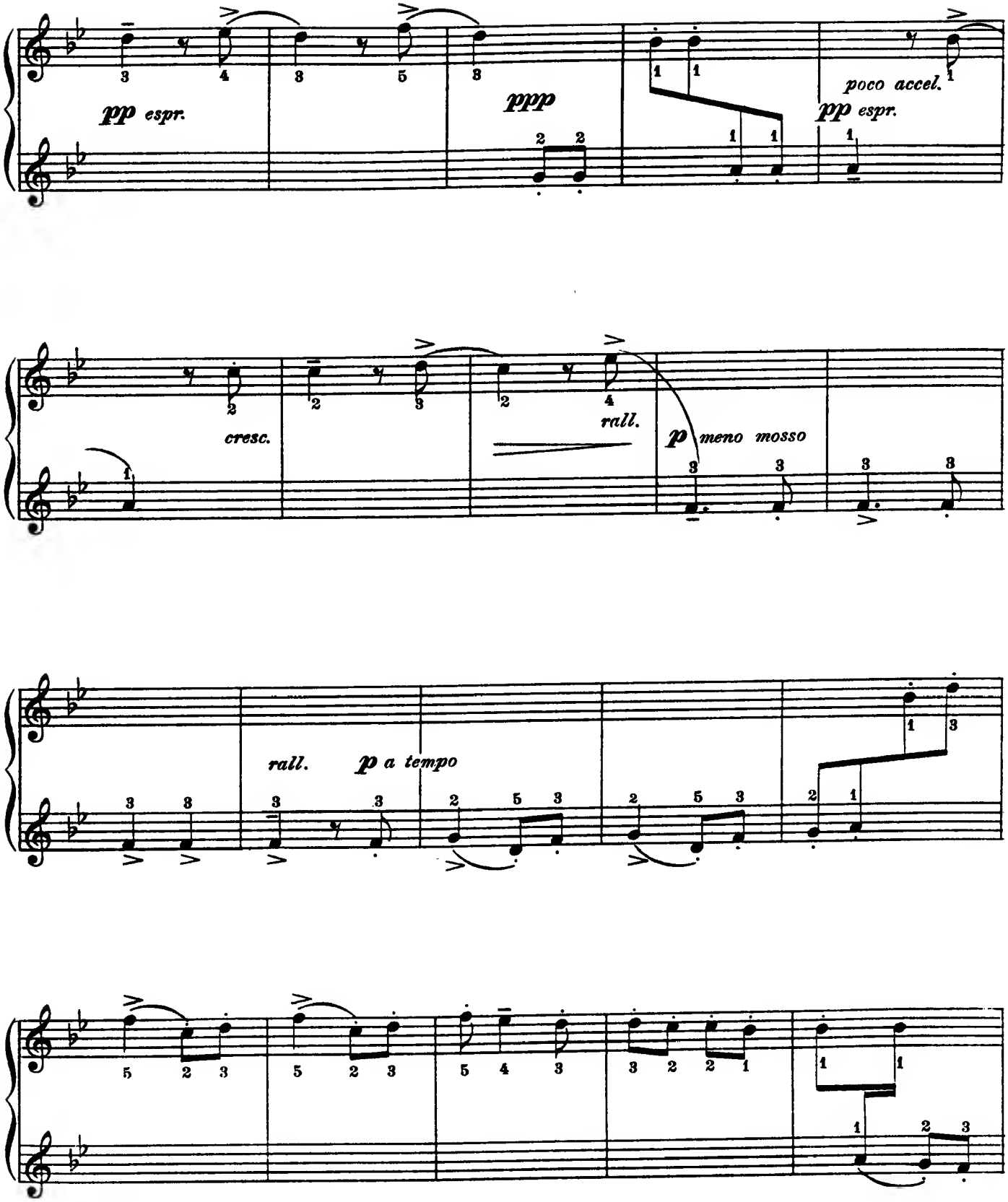
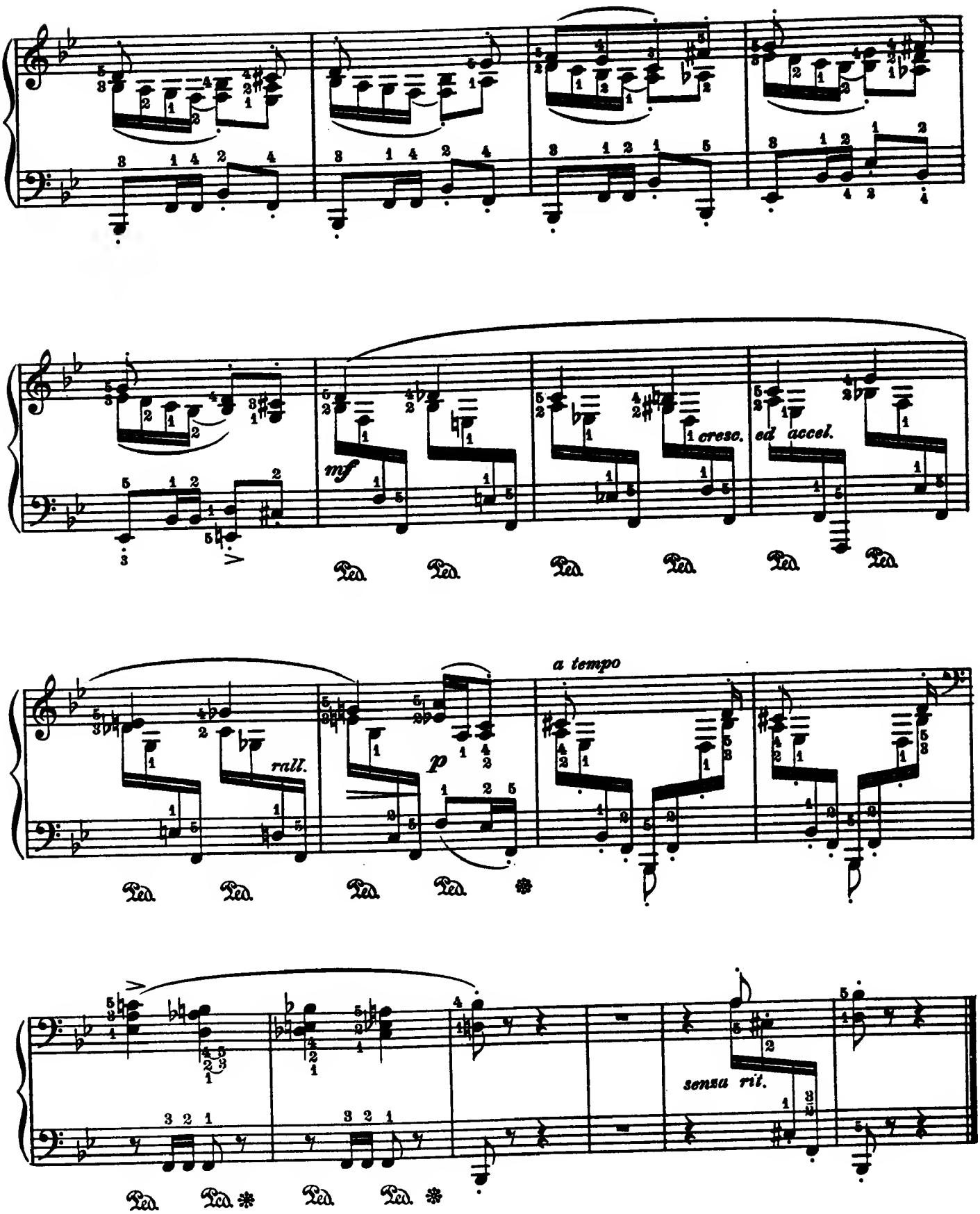
SECONDO

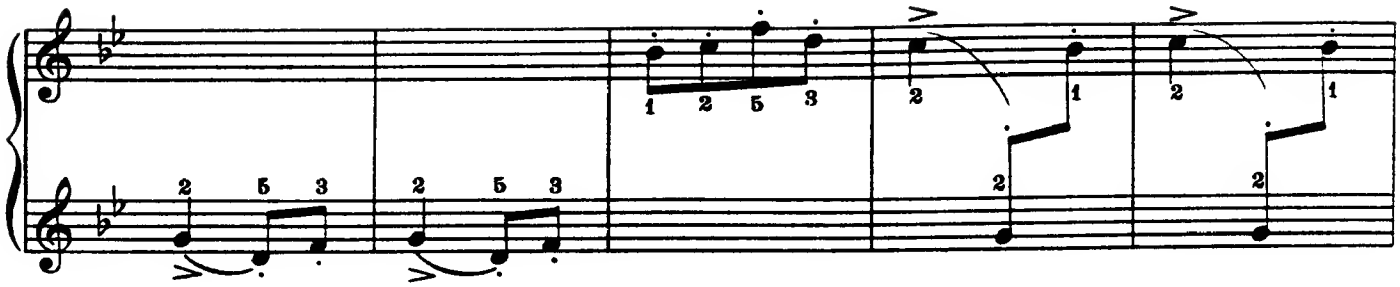

pp espressivo
e
sempre tranquillo
ppp
pp espr.
ppp
pp espr.
ppp
pp espr.
sempre pp
Ped.

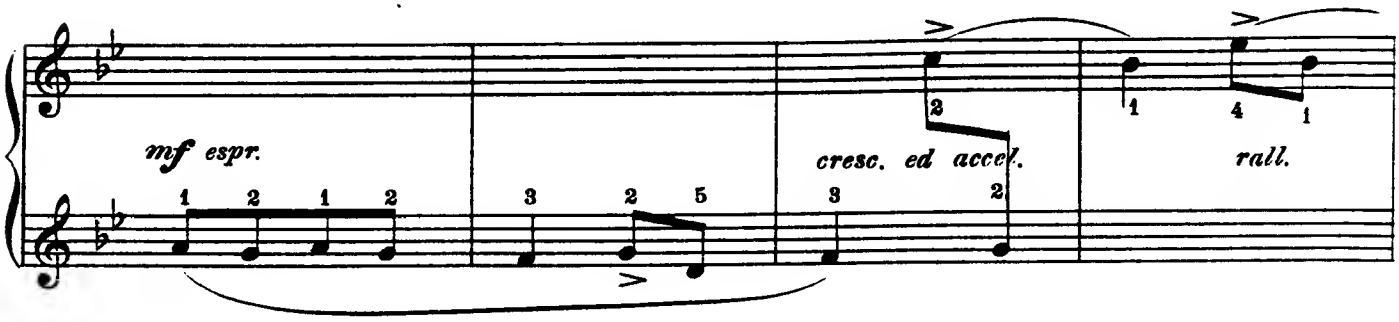

espressivo e sempre tranquillo
ppp
pp espr.
ppp
pp espr.
ppp
pp espr.
ppp

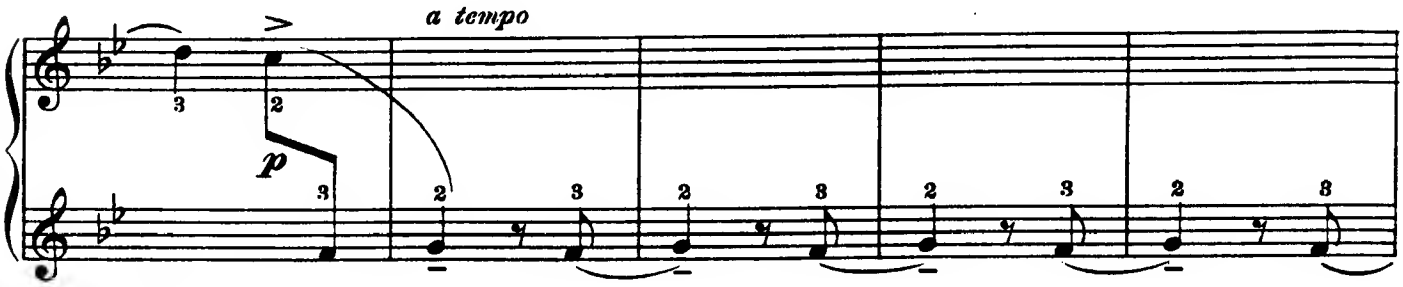

Ped.
poco accel.
cresc.
rall.
meno mosso
p
rall.
a tempo
p

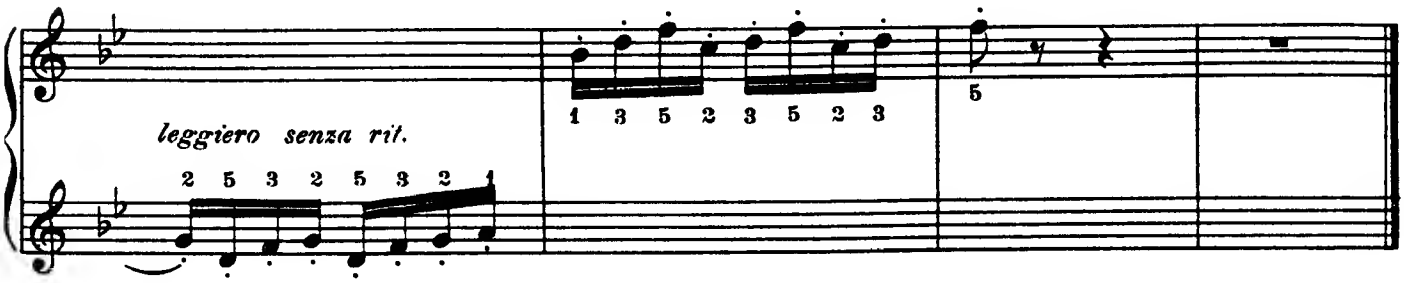

pp espr.
ppp
poco accel.
pp espr.
cresc.
rall.
p meno mosso
rall.
p a tempo


mf
cresc.
ed accel.
rall.
p
a tempo
senza rit.




mf espr.
cresc. ed accel.
rall.


a tempo
p


leggiero senza rit.

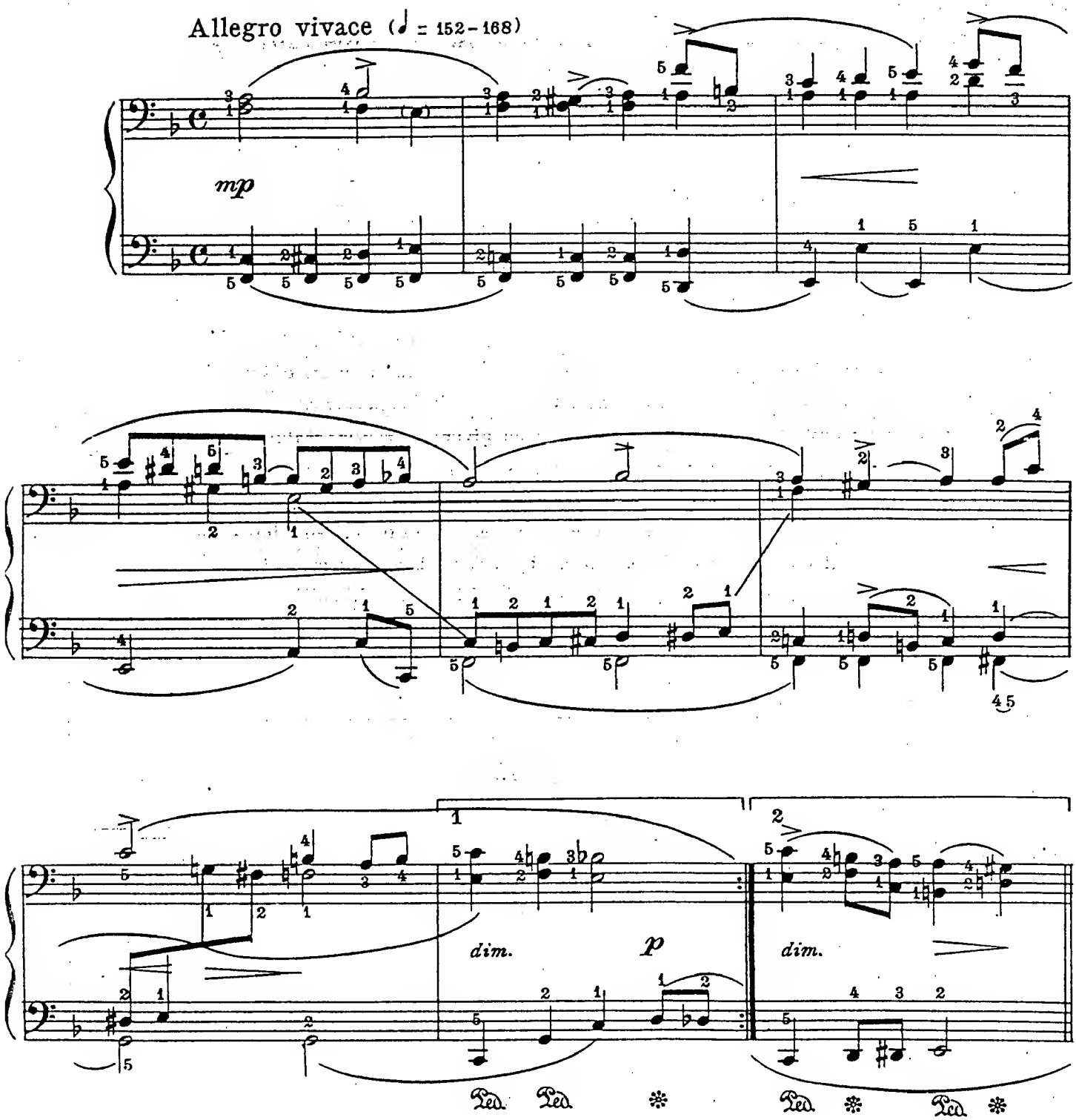
Toccatina

The *Toccatina,* or *Tocatella,* is the miniature version of one of the early types of keyboard composition originating in Italy toward the close of the sixteenth century. The *Toccata* was primarily meant for brilliant technical display, and like it, the *Toccatina* is free and improvisational, and consists of lively passage - work and runs alternating with contrapuntal sections. This fine example has been given the richer tonal treatment of more modern developments of the Toccata (Schumann, Saint-Saëns) something the best - known older *Toccatina* extant, by Paradis, lacks. The composer has fully availed himself of the possibilities offered by a four - hand treatment of his subject and the rapid finger - work of the primo is built up on a remarkably rich and full - toned harmonic foundation in the *secondo.*

Toccatina

SECONDO

LEOPOLD GODOWSKY



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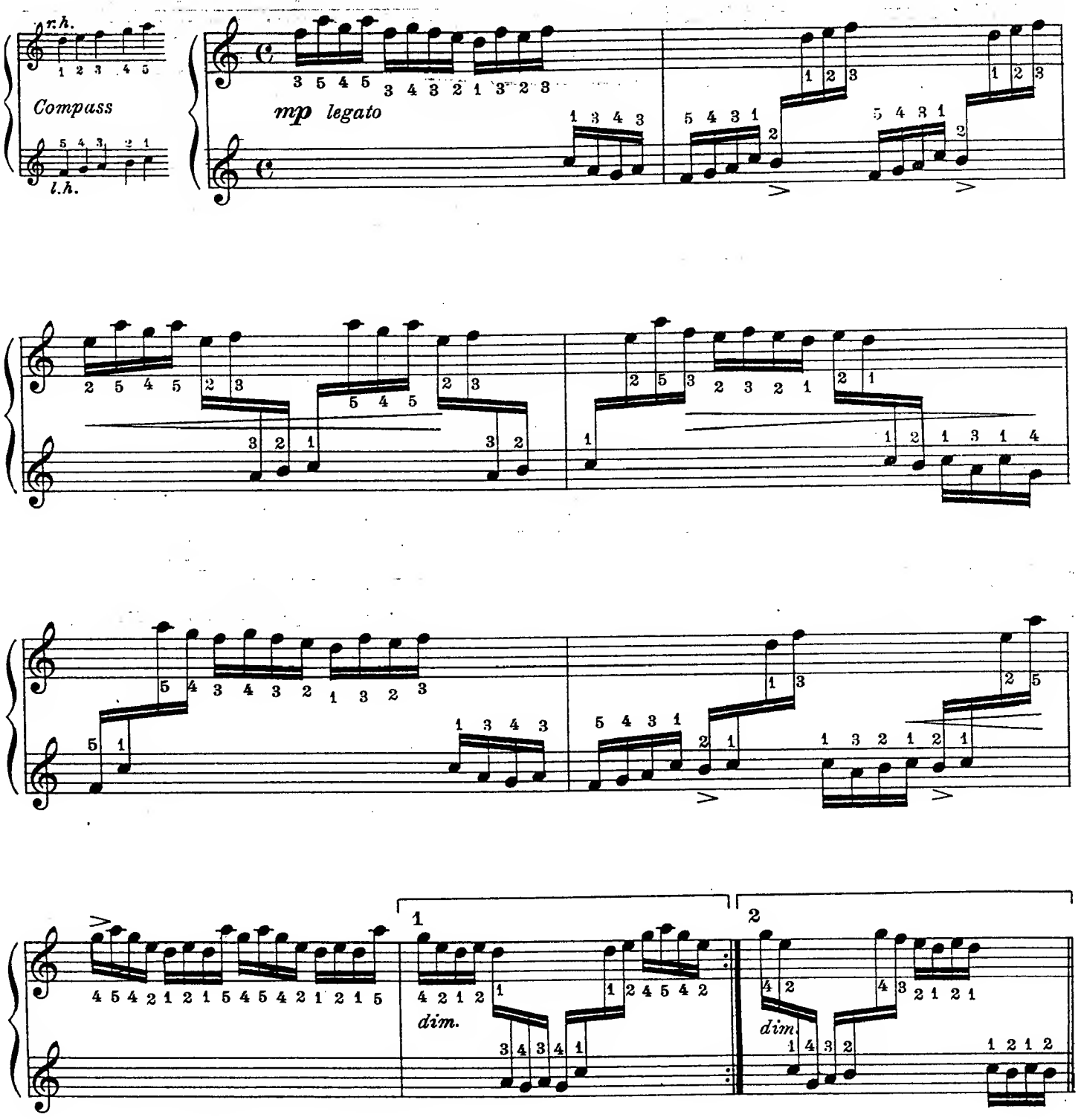
Toccatina

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩ = 152 - 168)



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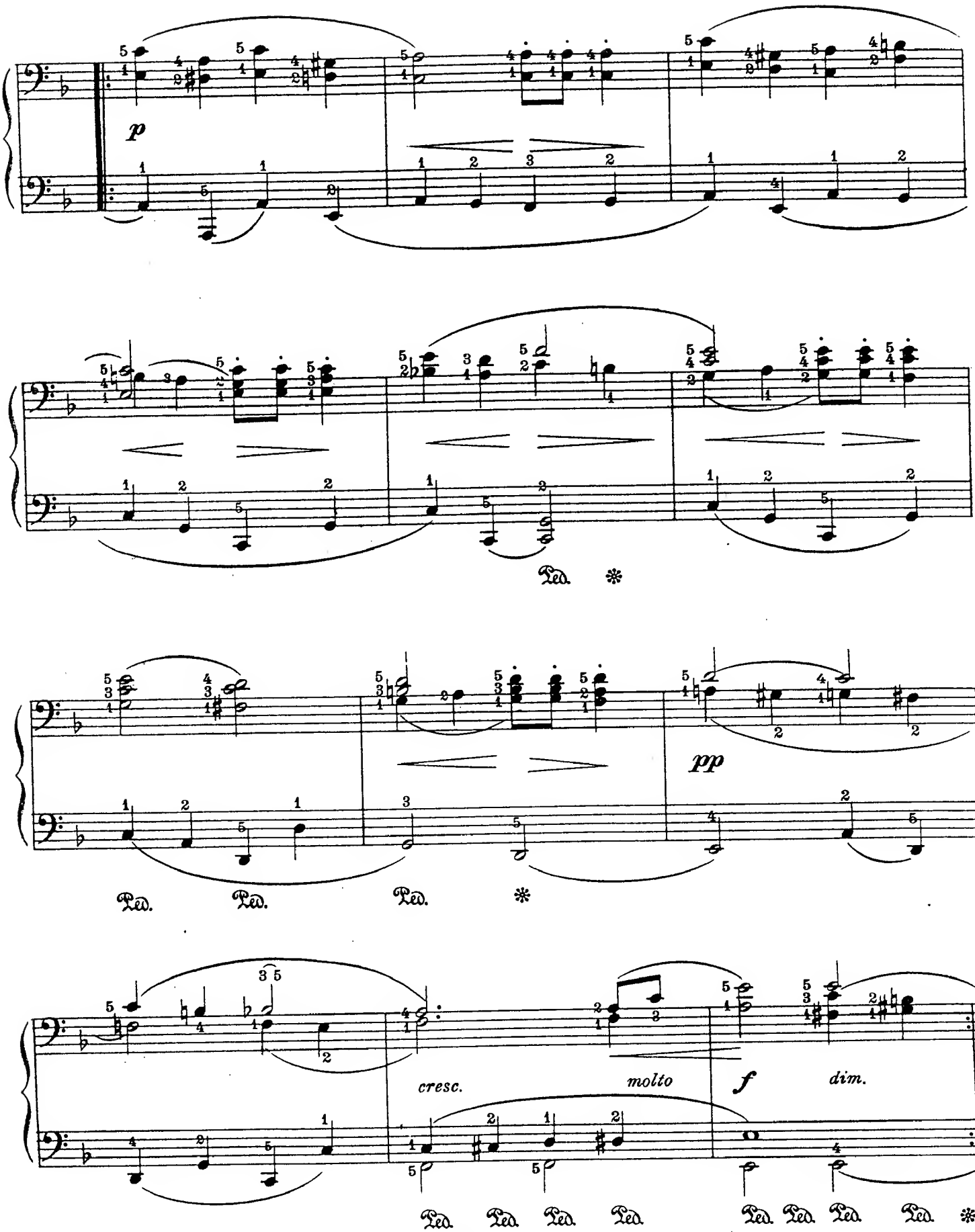
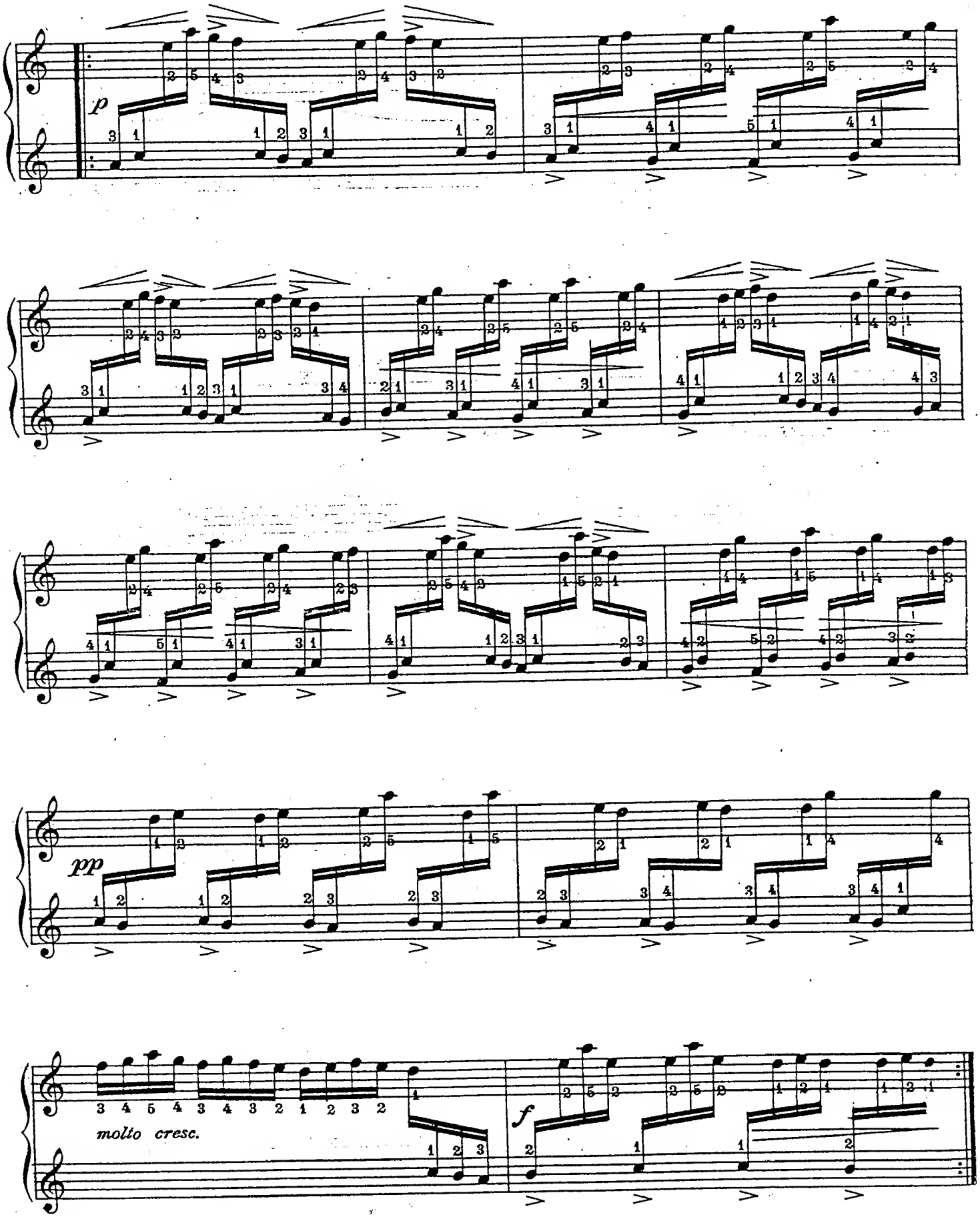

p
Ped. *
pp
Ped. Ped. Ped. *
cresc.
molto
f
dim.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

PRIMO



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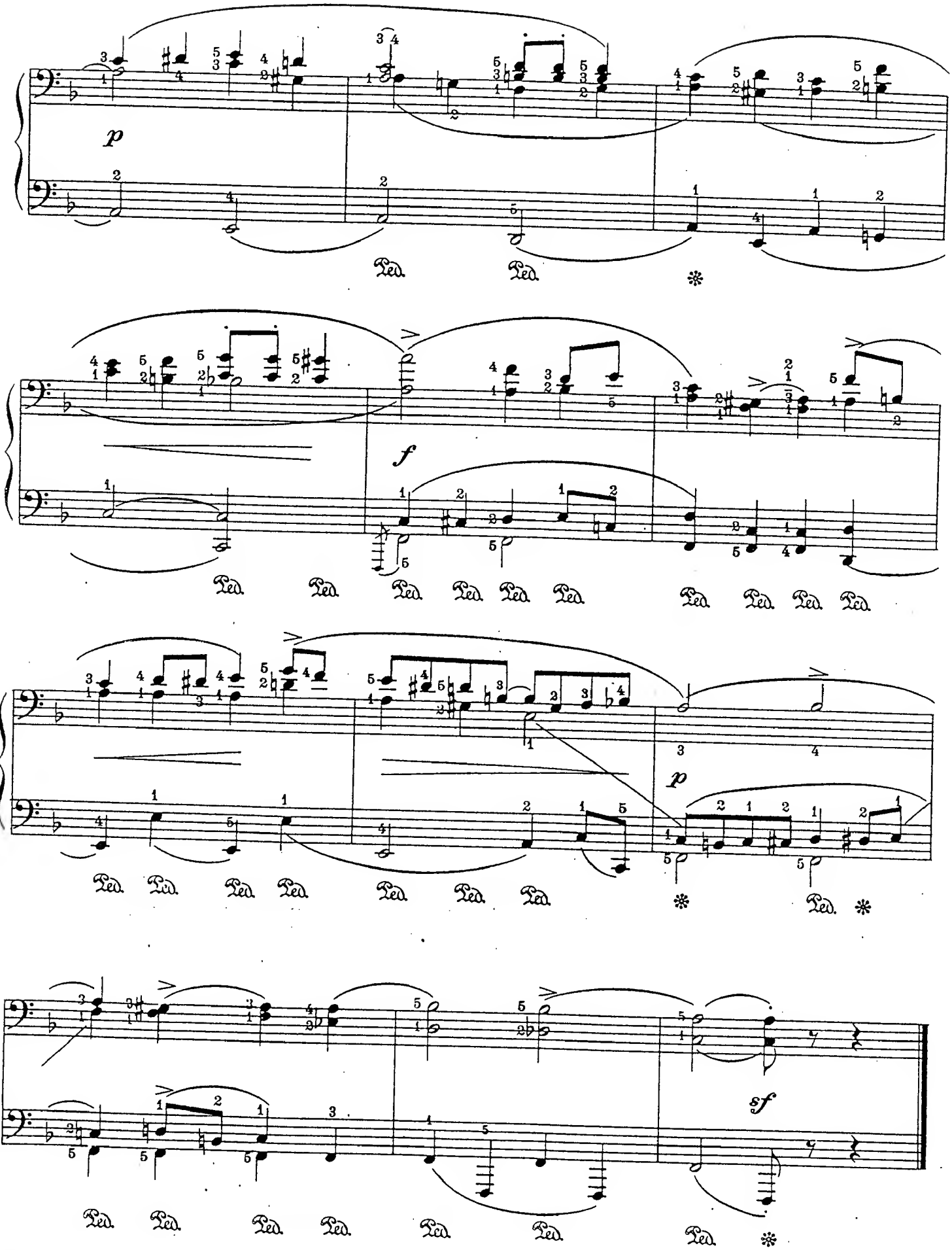
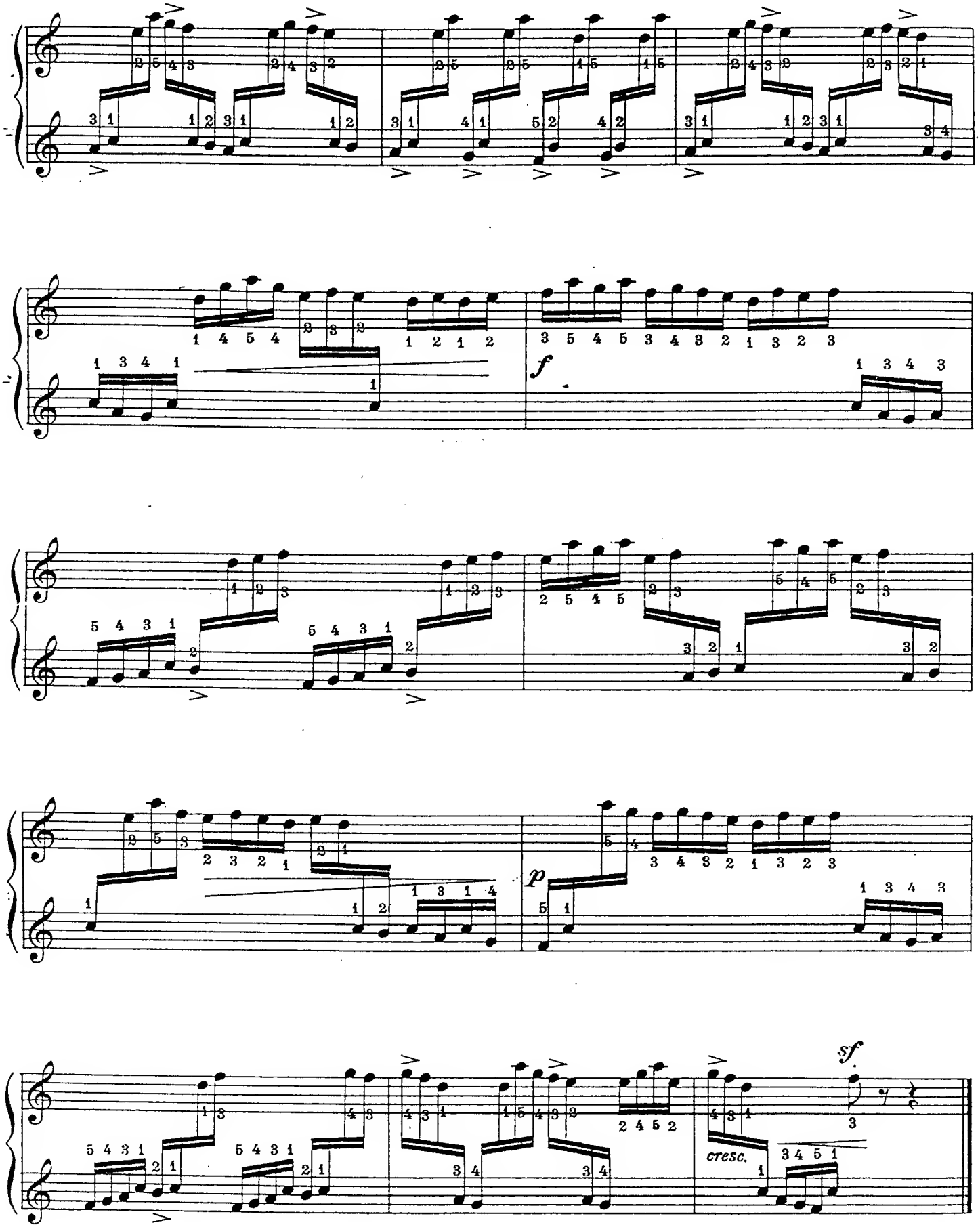



f
p
cresc.
sf

Impromptu

(In Days of Yore)

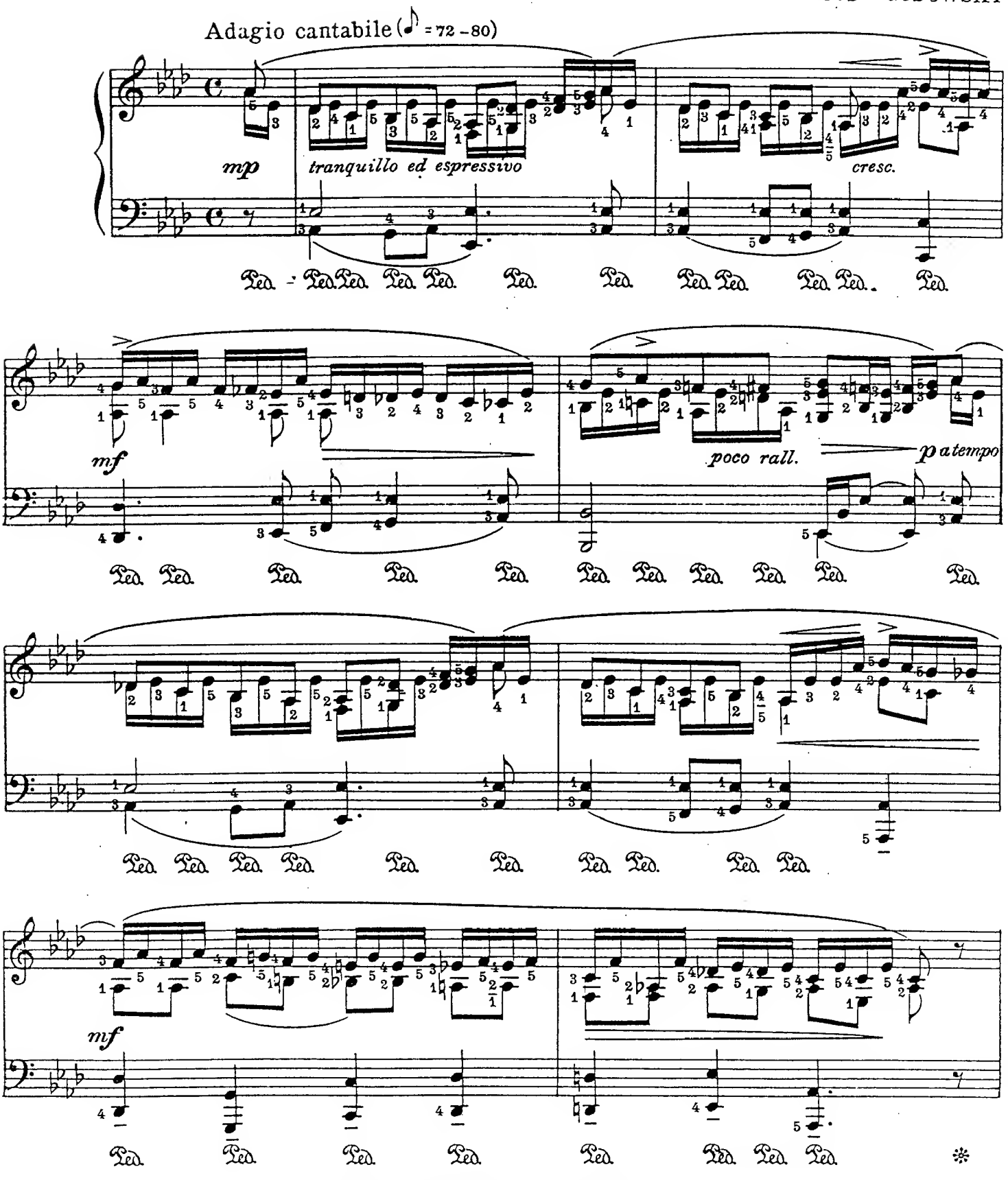
Always conceived in a marked improvisational style, the themes or figures of the *Impromptu* are treated in a free, fanciful manner, and much of its charm lies in a spontan - eous and unhampered melodic flow. In this *adagio cantabile* the *primo* themes move against an exceptionally expressive figurated accompaniment and its mood is one of subdued yearning and intimate feeling, conveying the impression of intense longing for the simple and tranquil days of the world's "golden age".

Impromptu

(In Days of Yore)

SECONDO

LEOPOLD GODOWSKY



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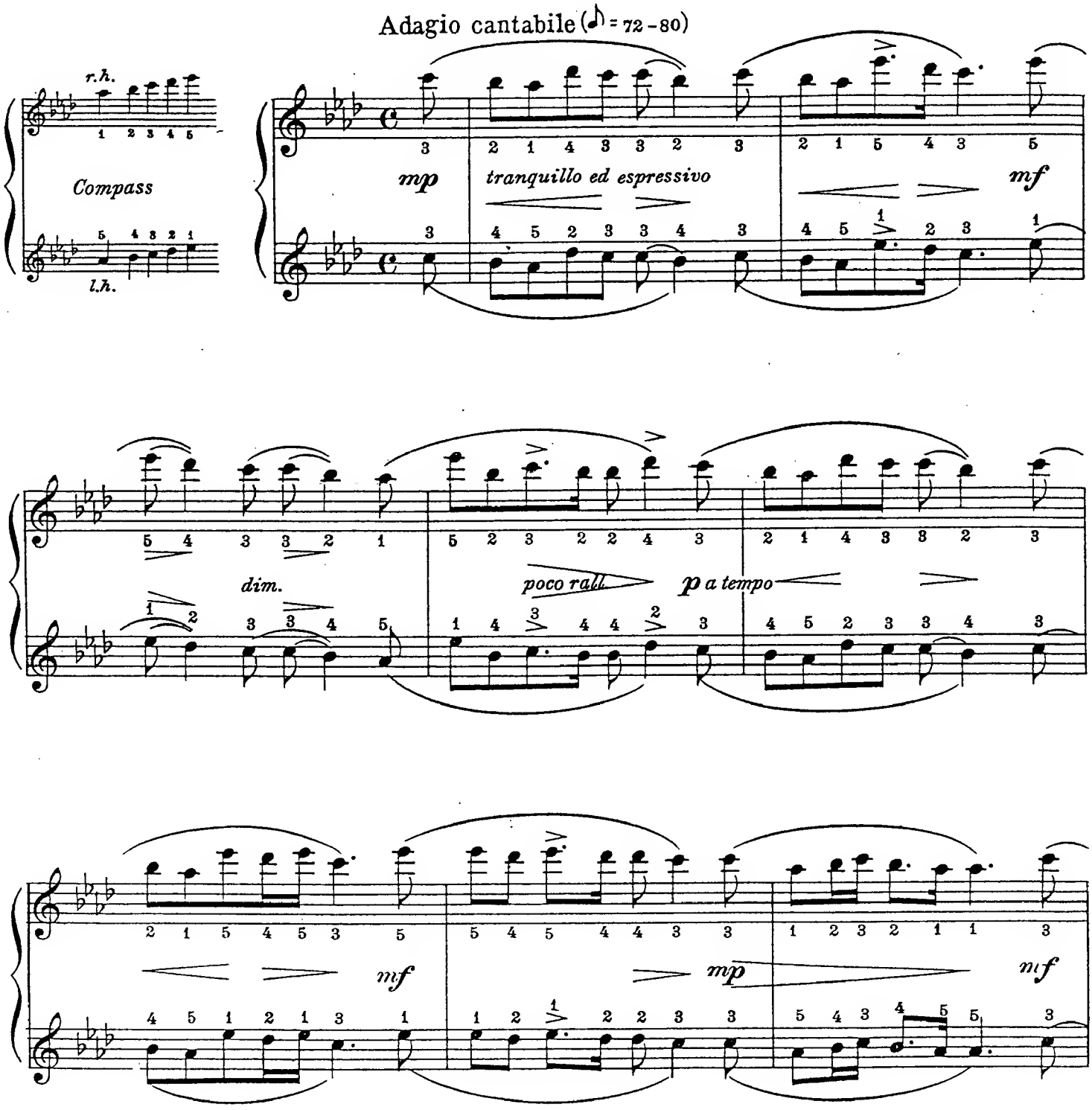
Impromptu

(In Days of Yore)

PRIMO

LEOPOLD GODOWSKY



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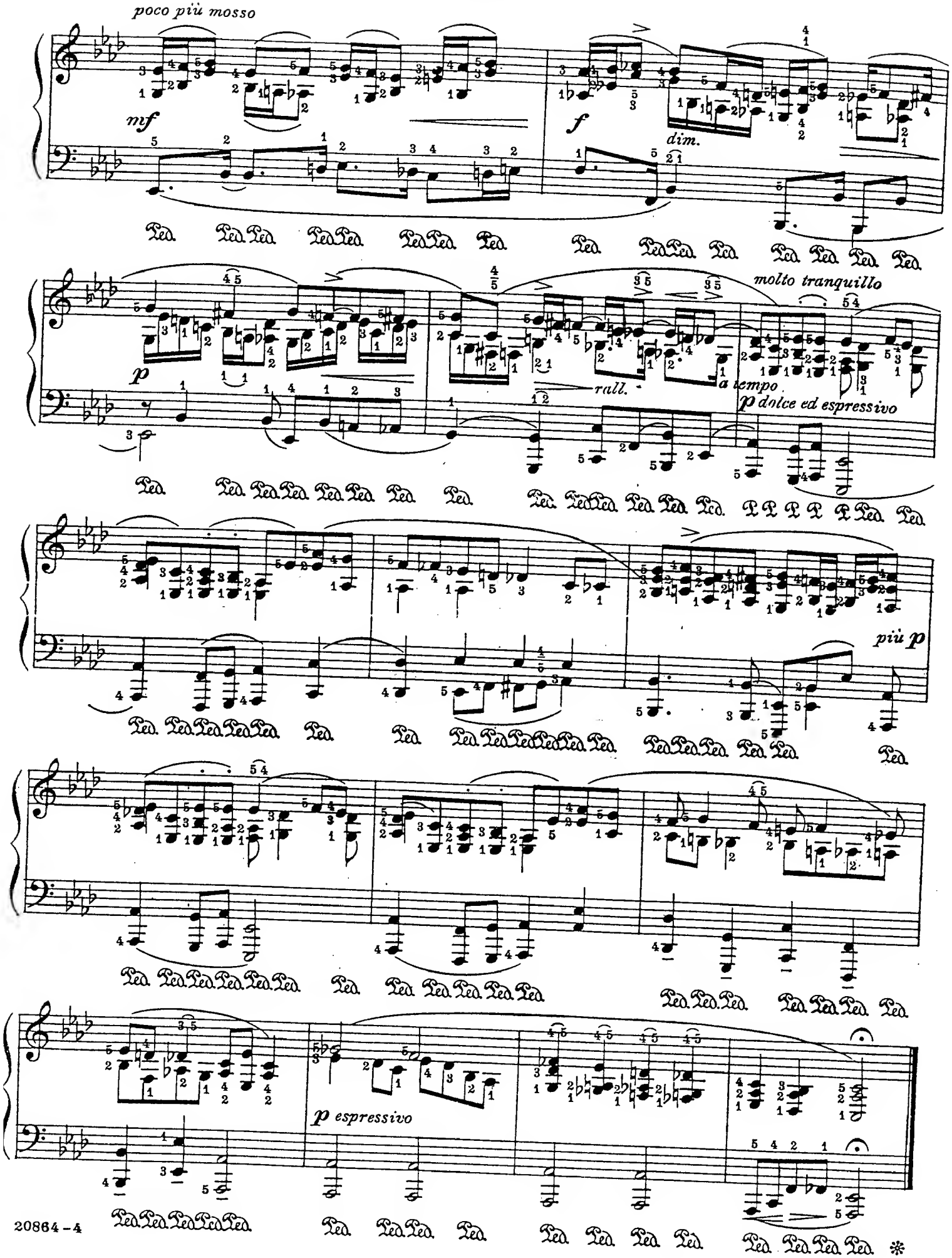
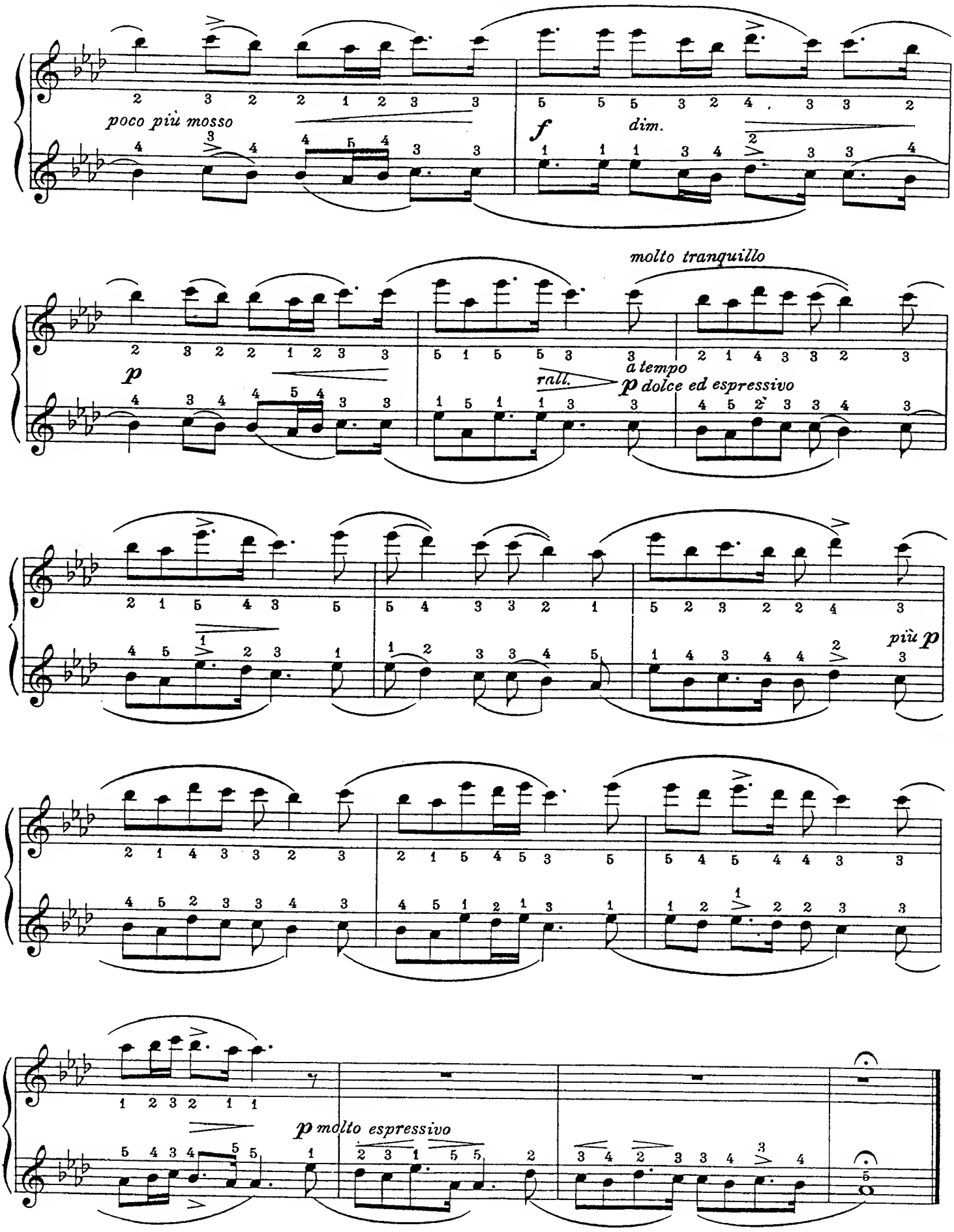

poco più mosso
mf
f
dim.
molto tranquillo
p
rall.
a tempo
p dolce ed espressivo
più p
p espressivo


poco più mosso
f
dim.
molto tranquillo
p
rall.
a tempo
p dolce ed espressivo
più p
p molto espressivo

The Scholar

(Fughetta)

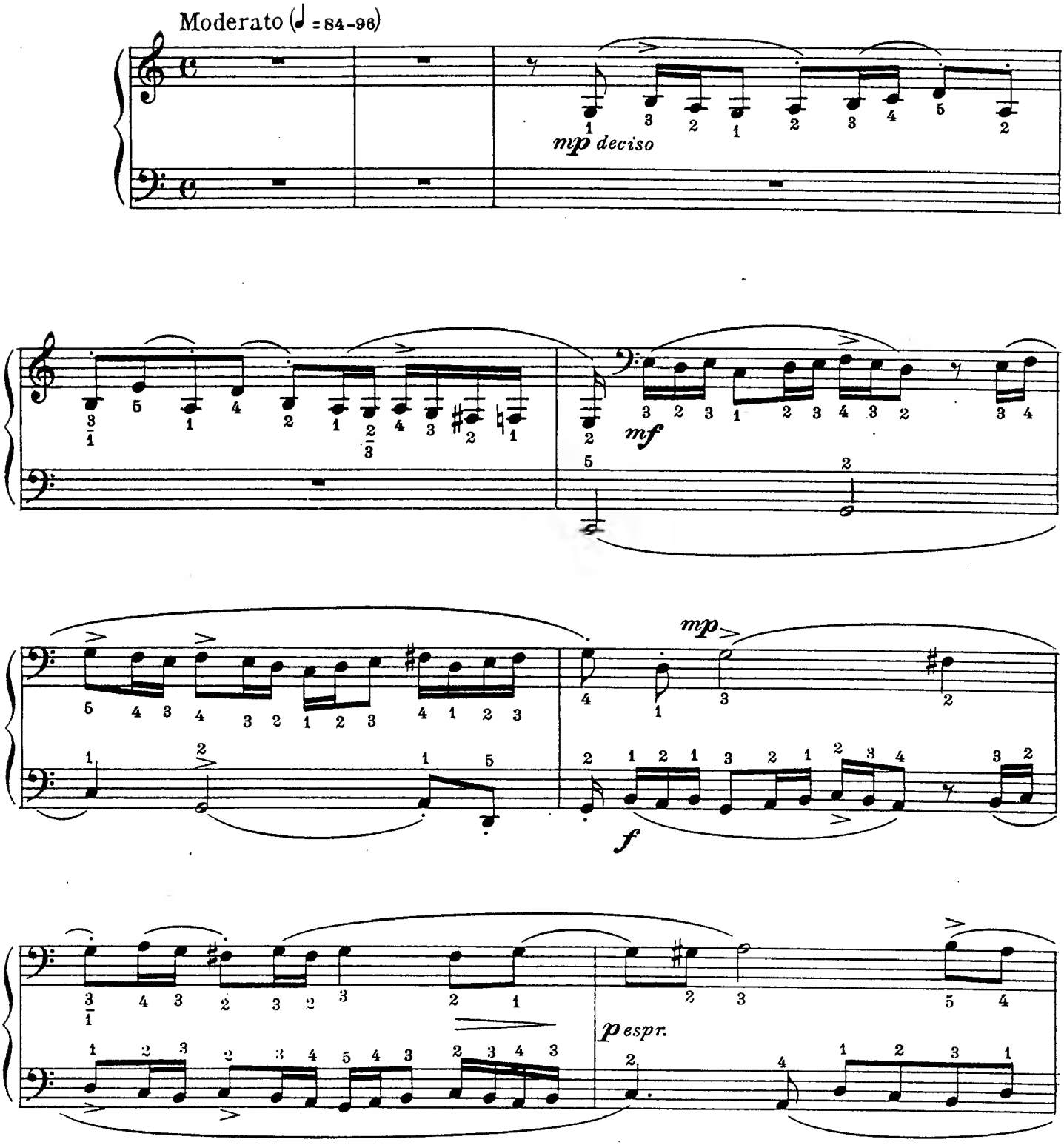
The "Scholar" is no longer the same pupil who had such hard work with *The Exercise*. He has progressed and can now undertake a *Fughetta*, a very short fugue consisting of an exposition (played by the scholar,) and a few episodes, digressions from the theme, developed by teacher and scholar together. The episodes are made up of material drawn from the subject or theme, and the teacher should indicate every appearance of the subject figure. No happier introduction to counterpoint, the science of combining melodies, or exposition of the contrapuntal style of playing than this *Fughetta* could be imagined.

The Scholar

(Fughetta)

SECONDO

LEOPOLD GODOWSKY



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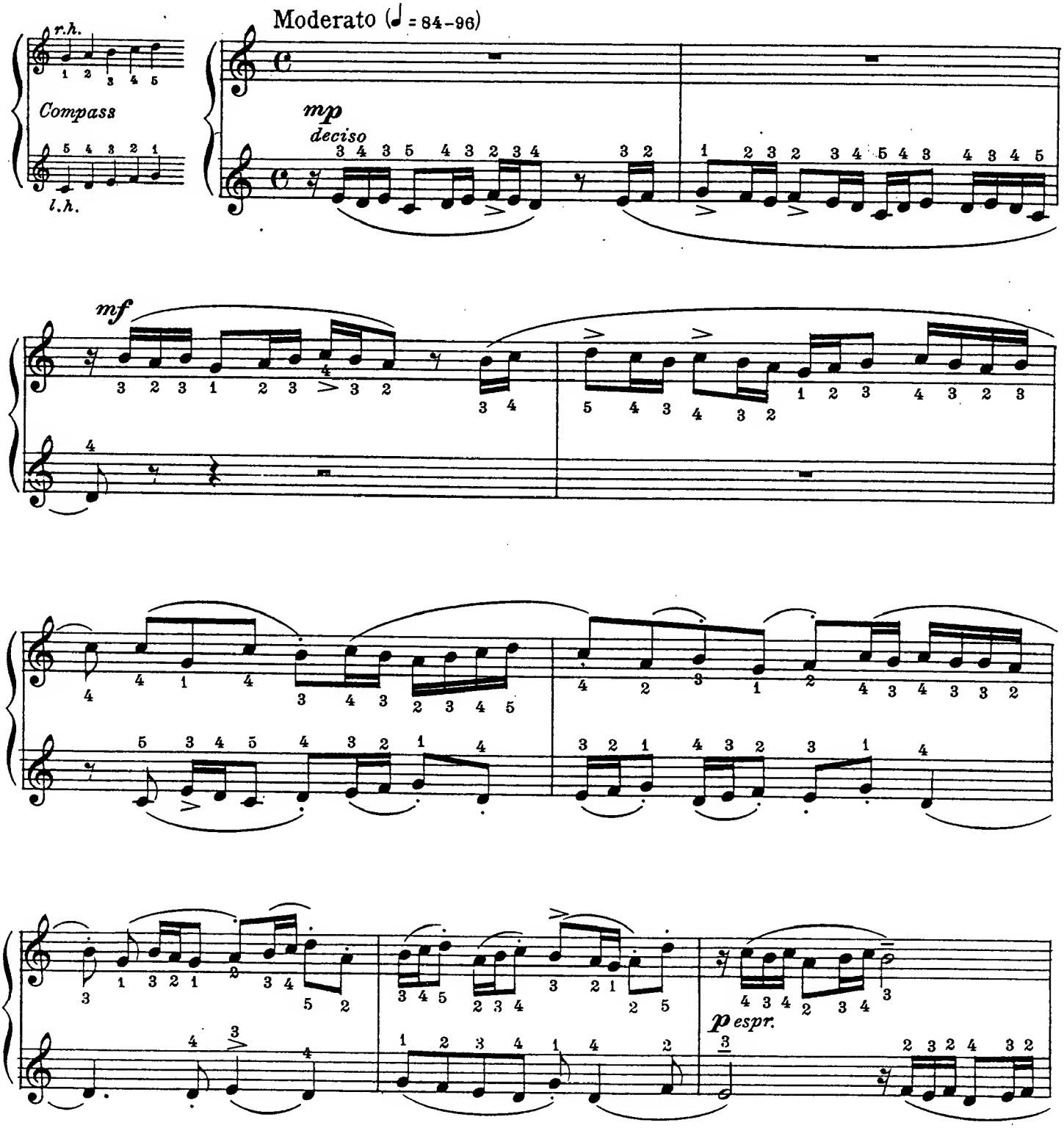
The Scholar

(Fughetta)

PRIMO

LEOPOLD GODOWSKY



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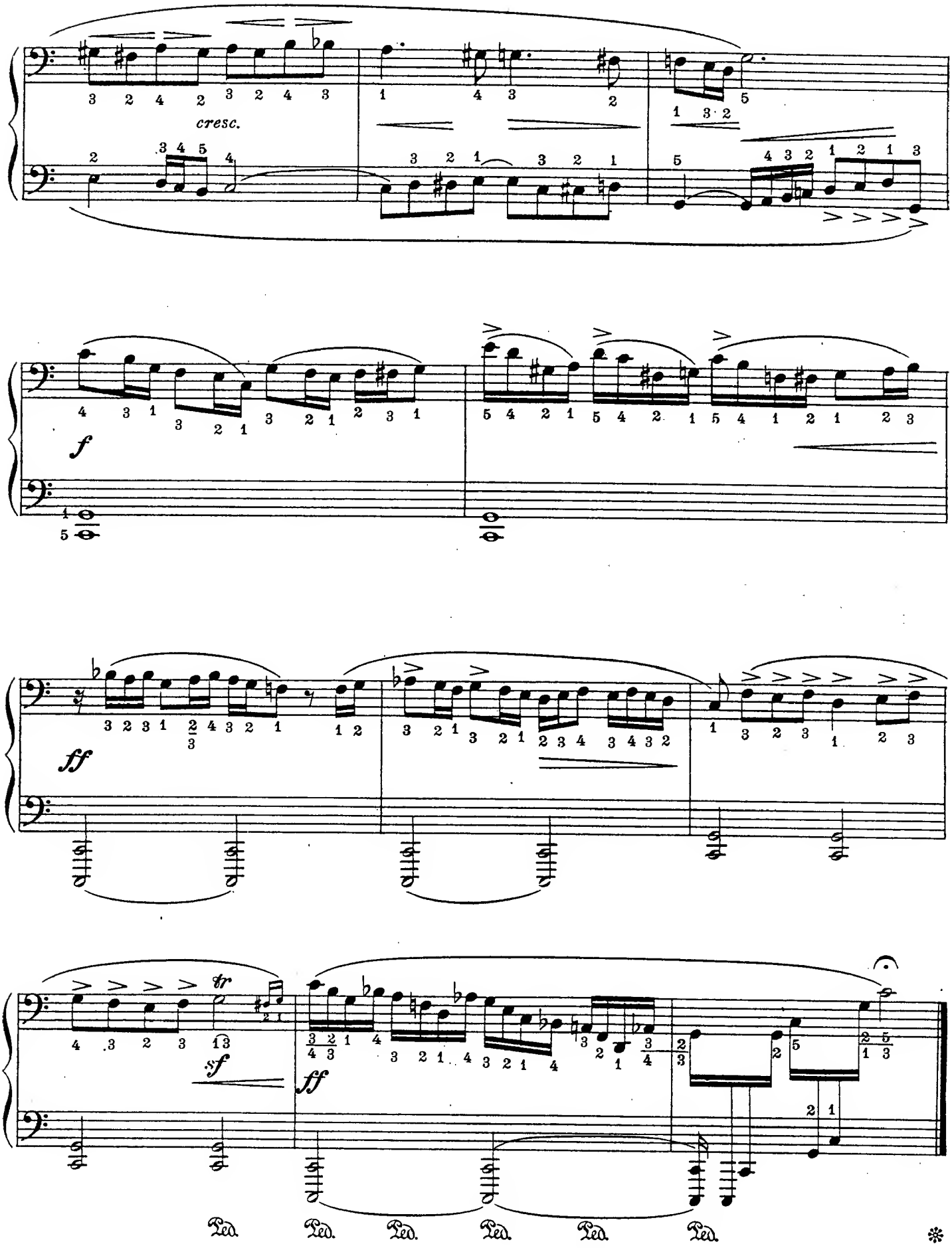
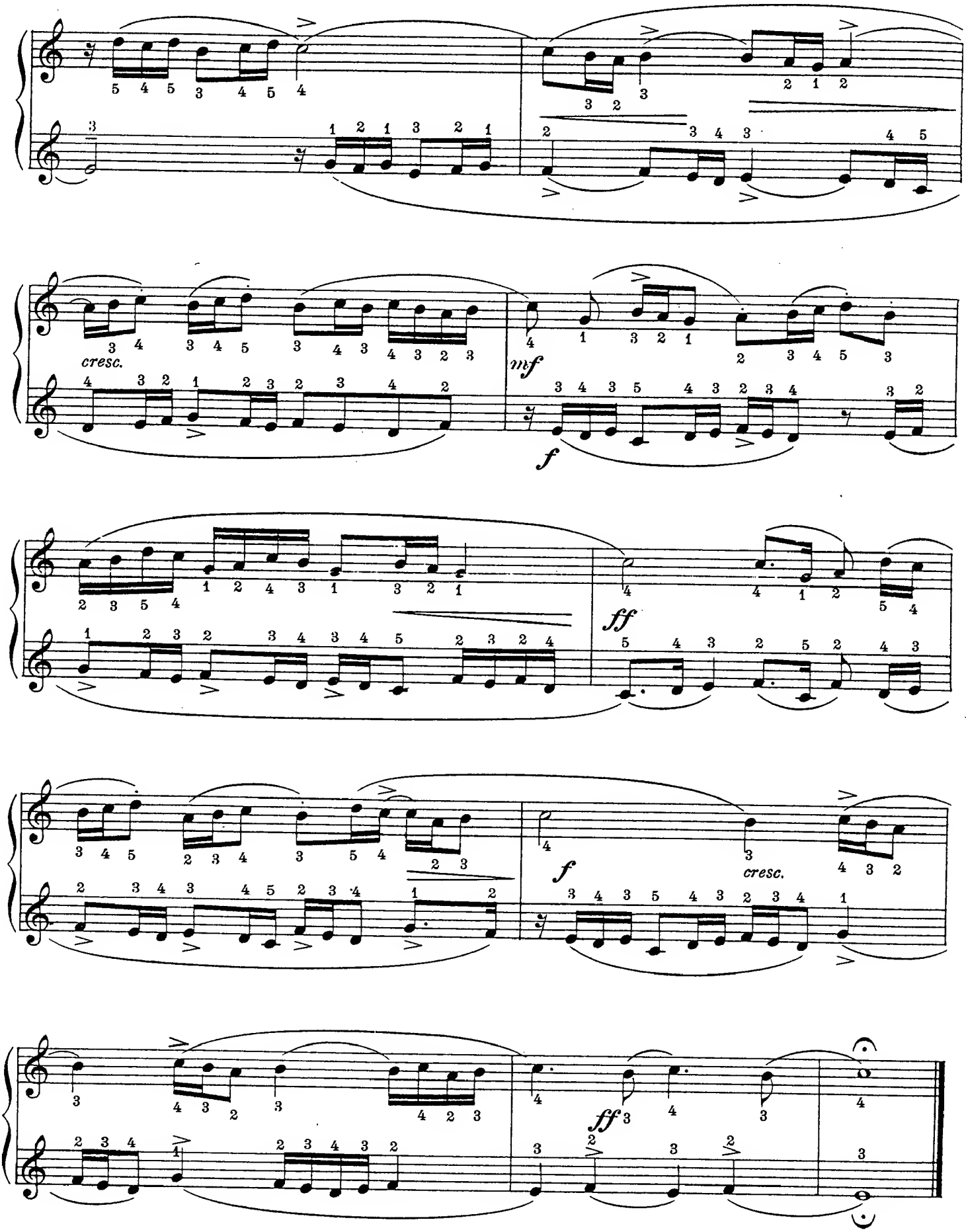
SECONDO




cresc.
mf
f
ff
f
cresc.
ff

The Hunter's Call

(Woodland Mood)

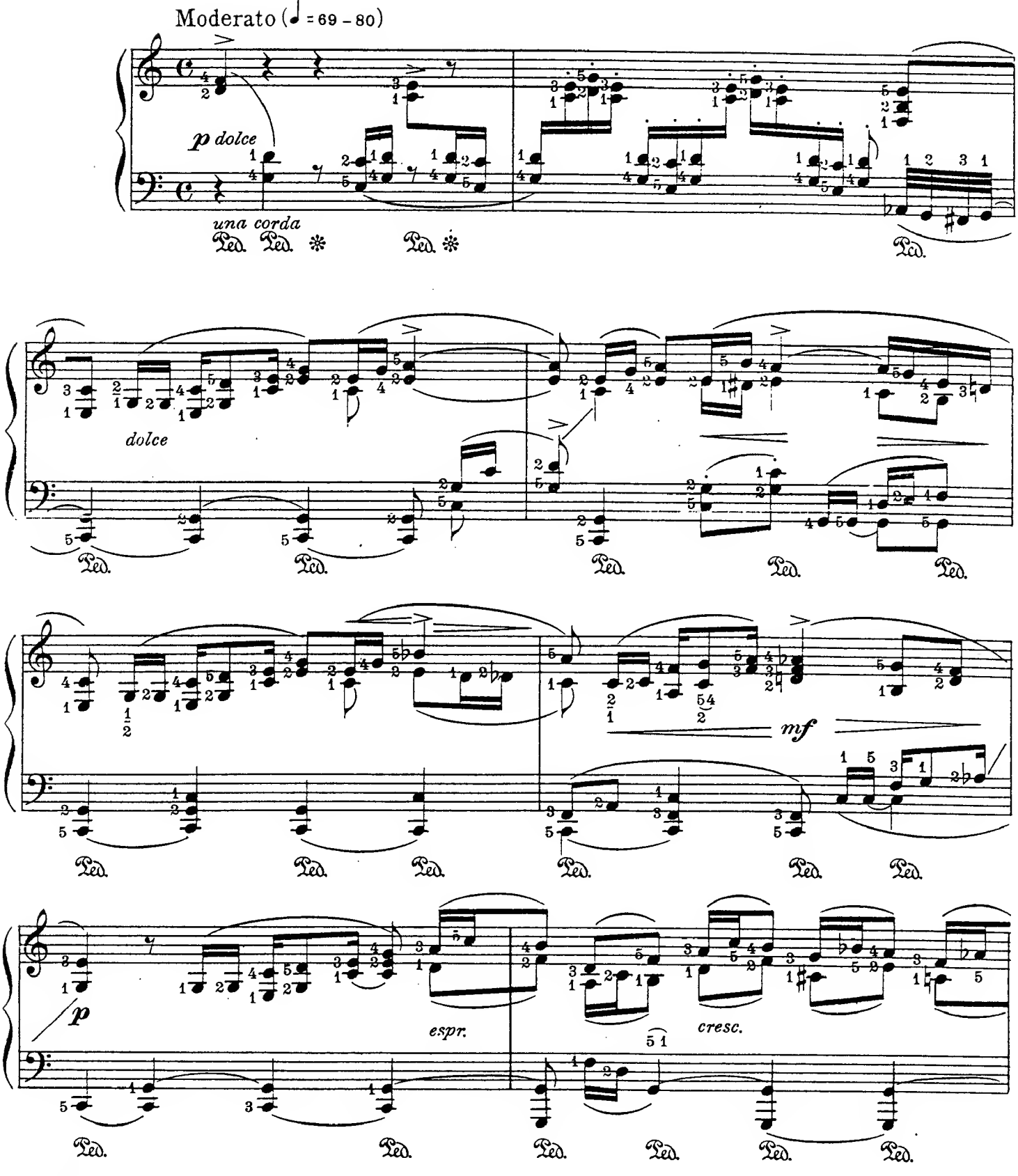
In this happy inspiration in two-period song form, the mellow tones of the hunting horn (with a much more tender inflection than in Mendelssohn's *Hunting Song*), usher in a forest mood picture of quiet, contemplative sentiment. Attention should be given to the delicate and contrasted echo effects that occur throughout this number and to the restatement of the introductory theme toward the end of the piece, which returns with an inflection more soft and delicate than at the beginning.

The Hunter's Call

(Woodland Mood)

SECONDO

LEOPOLD GODOWSKY



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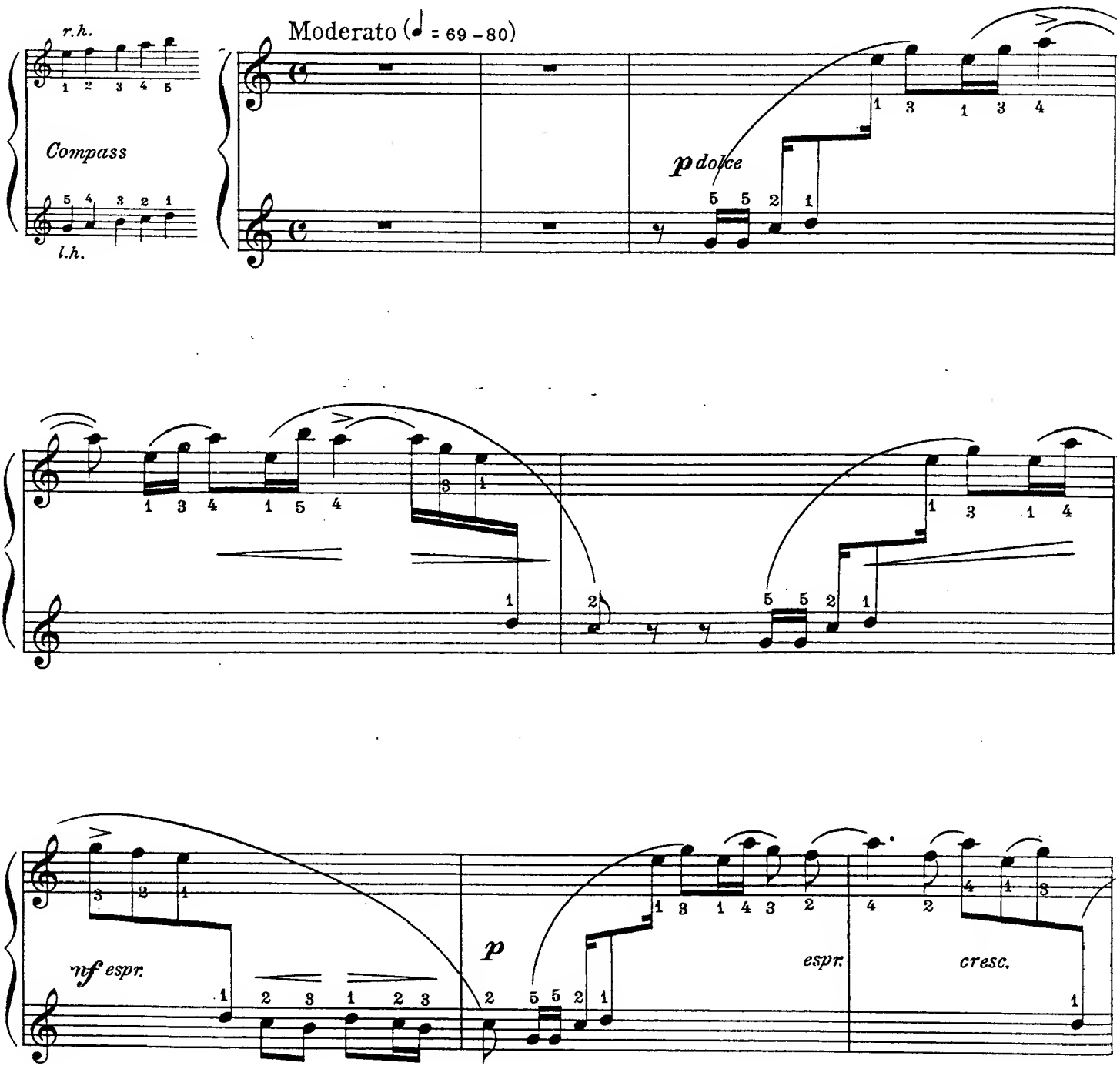
The Hunter's Call

(Woodland Mood)

PRIMO

LEOPOLD GODOWSKY



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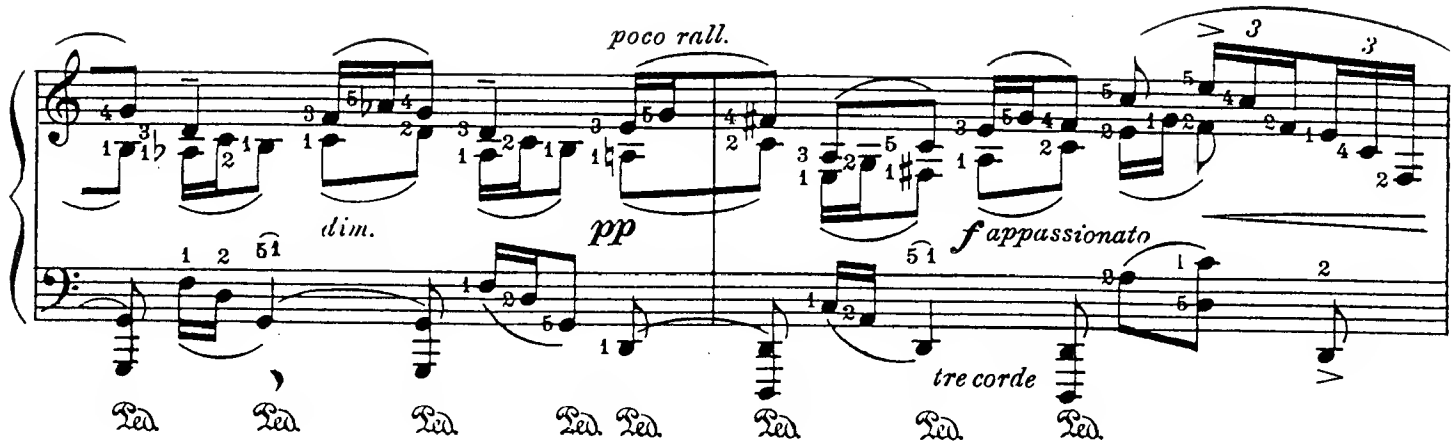
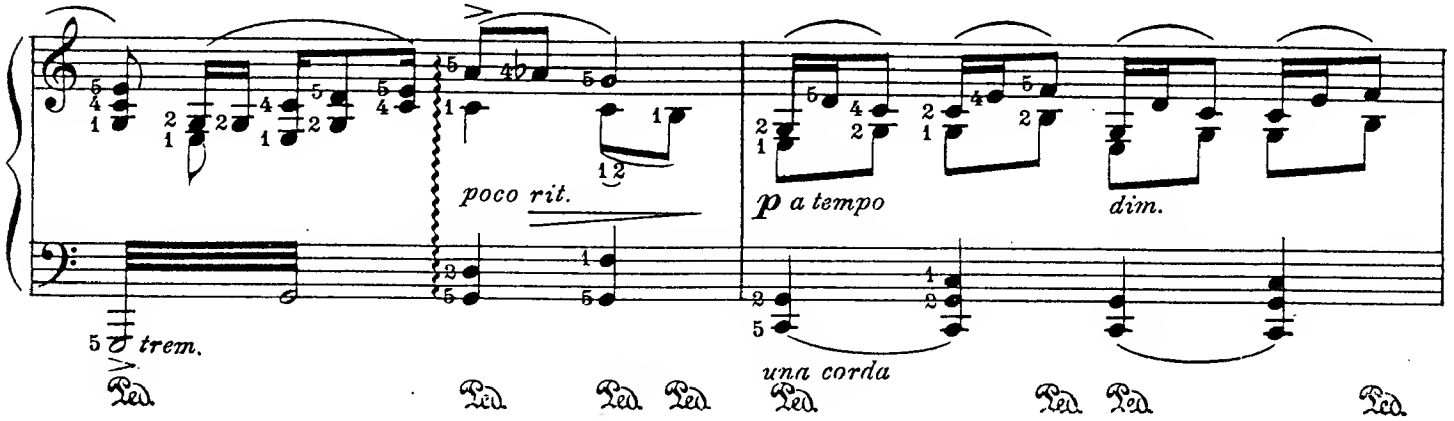
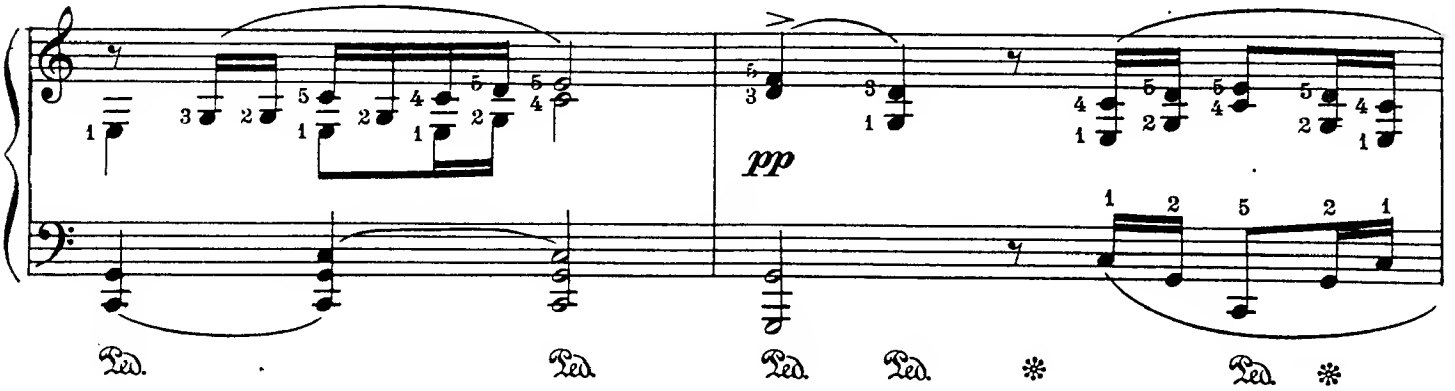

poco rall.
dim.
pp
f appassionato
tre corde


poco rit.
trem.
p a tempo
dim.
una corda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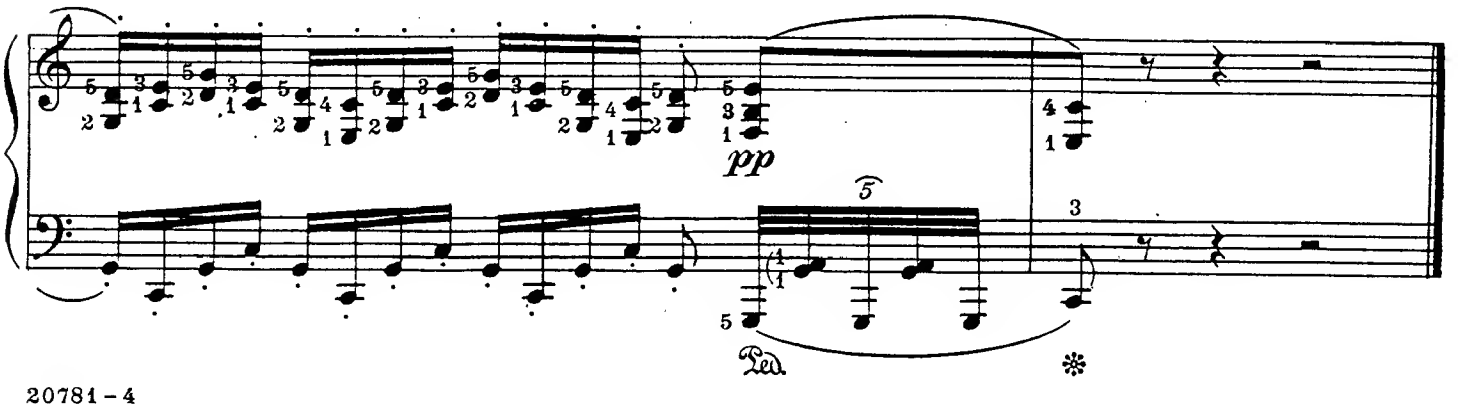
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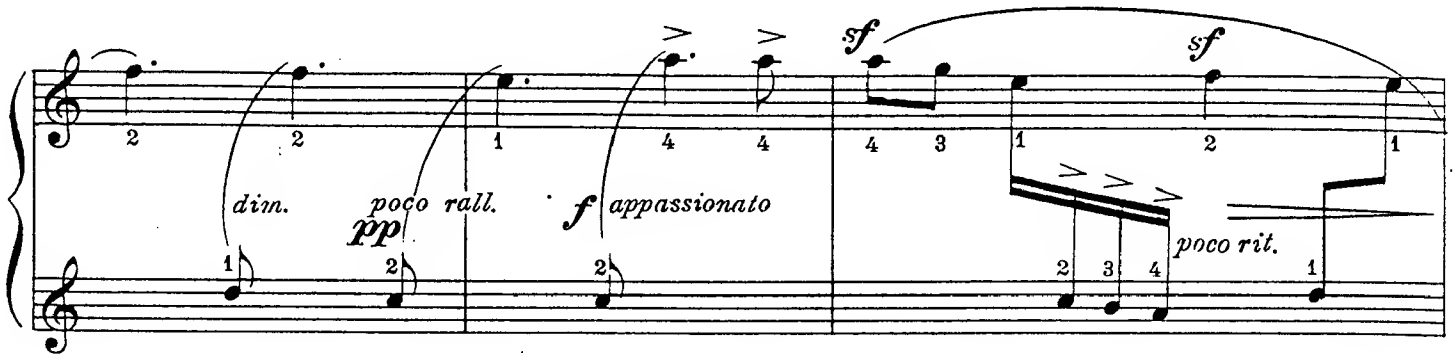
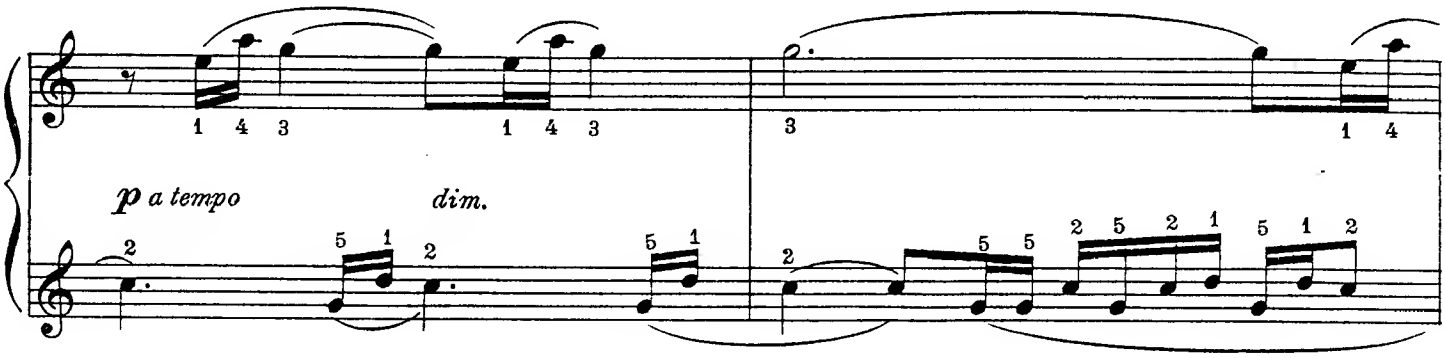
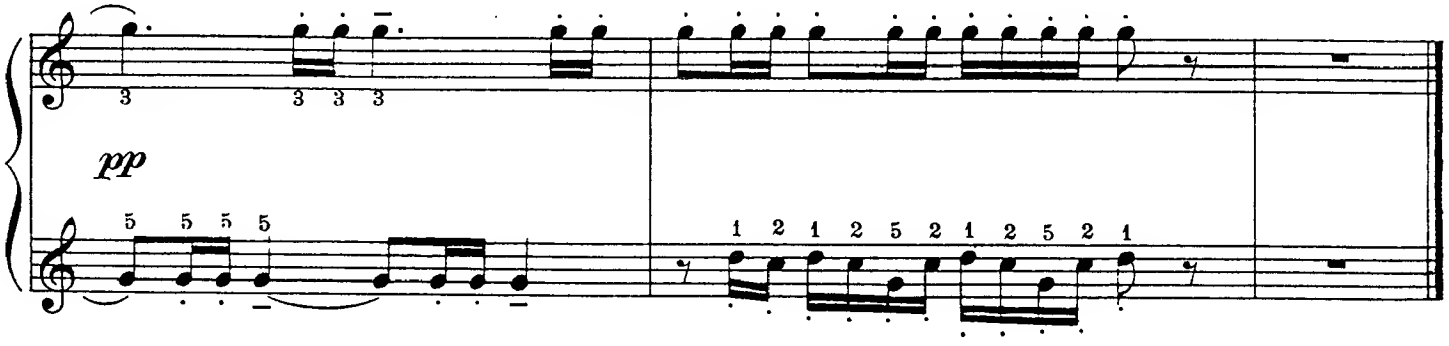

sf
sf
dim.
poco rall.
pp
f appassionato
poco rit.


p a tempo
dim.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Military March

This Military March of a bright and soldierly character, to be played strictly in time, is a spirited "parade" march, without the trio section which so often follows the reprises of the march sections proper. It is thoroughly modern in feeling, its music a most effective combination of simple, lively melody (one can hear the fife and piccolo in the *primo*) and well-marked accentuation of the drum (in the *secondo*); with but scant contrapuntal development. The swinging vigor of the "parade" march has tempted many distinguished composers, notably Saint-Saëns, in his *Suite Algerienne.*

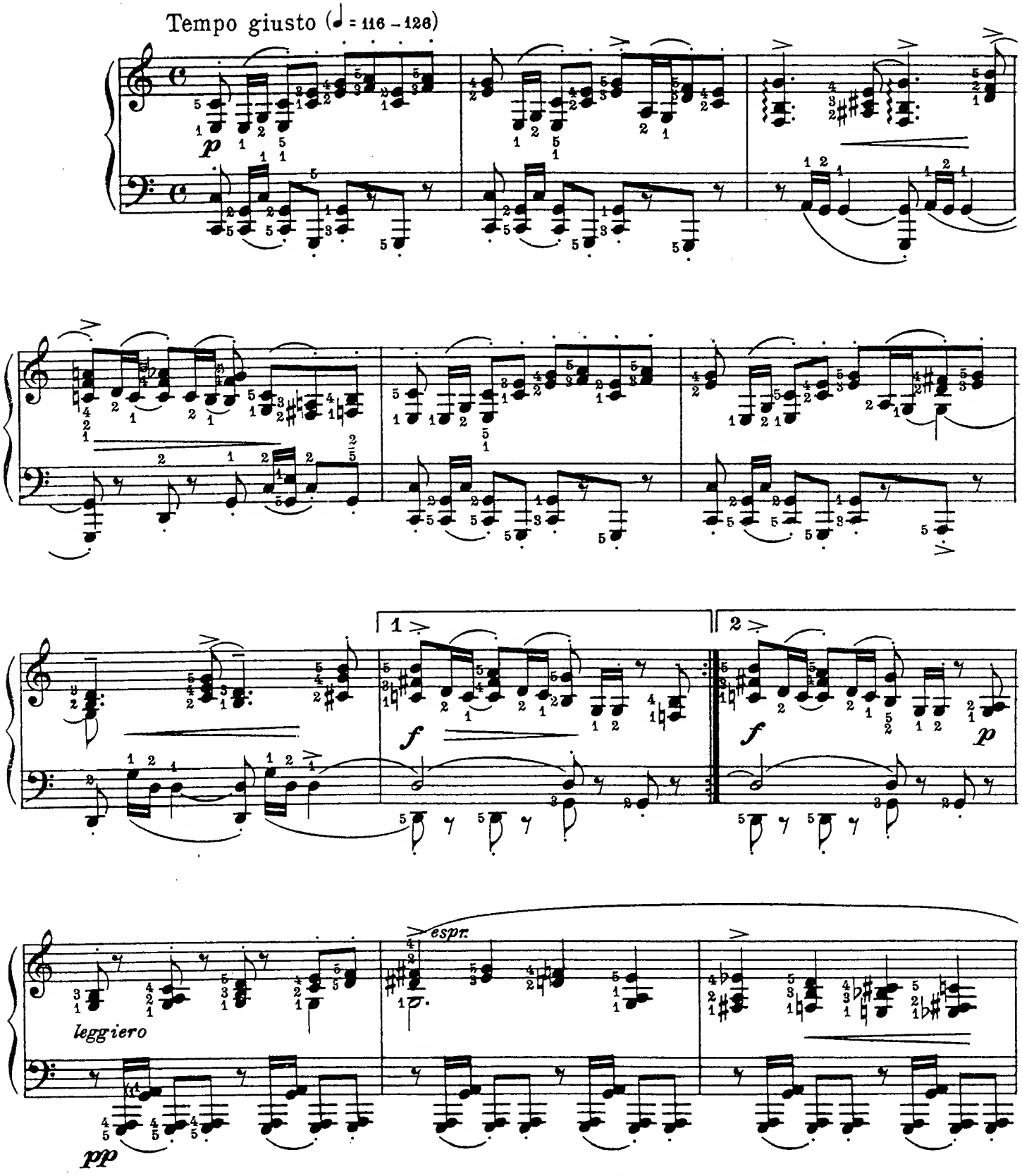
F.H.M.

Sheet Music Edition
P. 1080

Military March

SECONDO

LEOPOLD GODOWSKY



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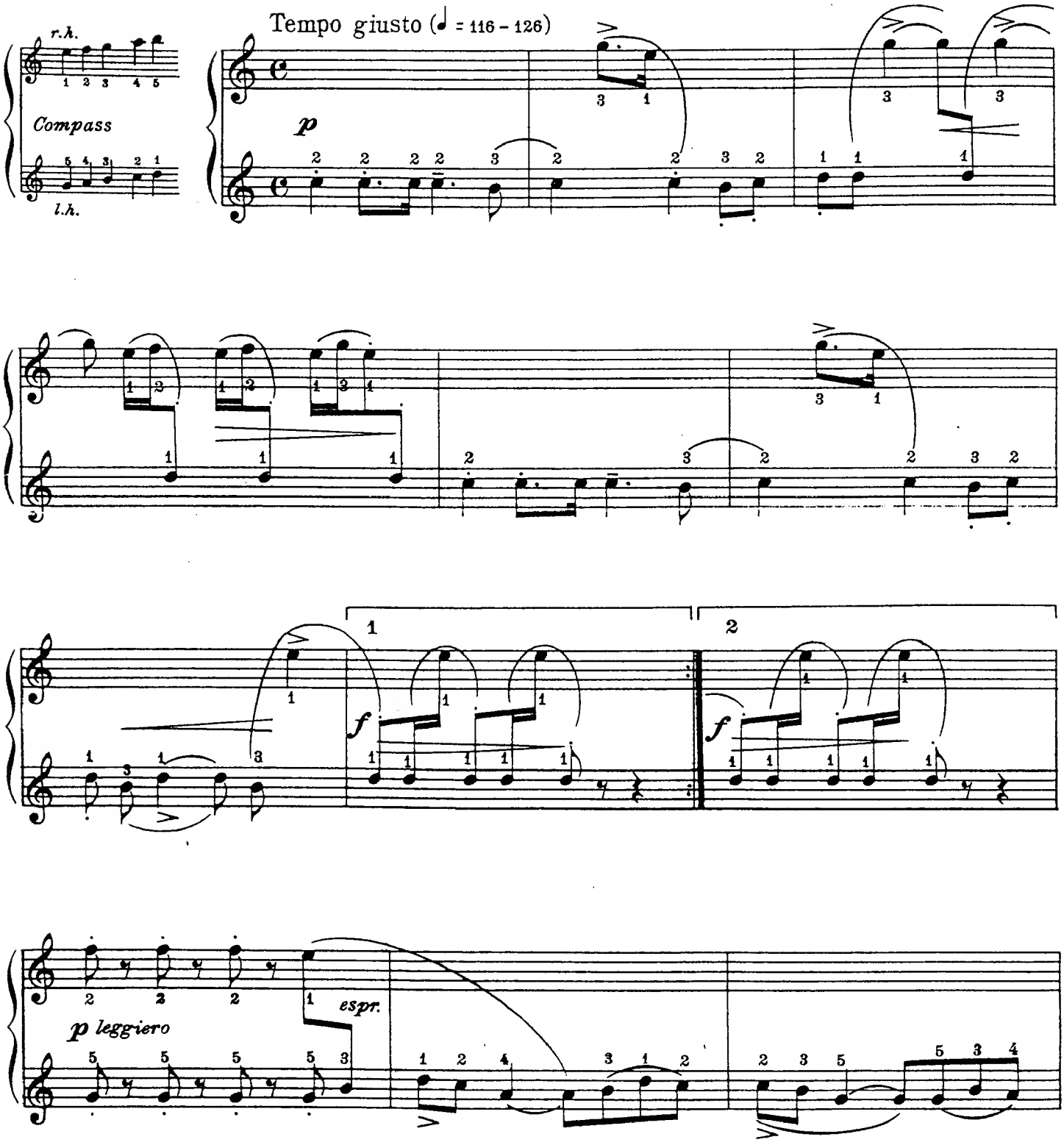
Military March

PRIMO

LEOPOLD GODOWSKY



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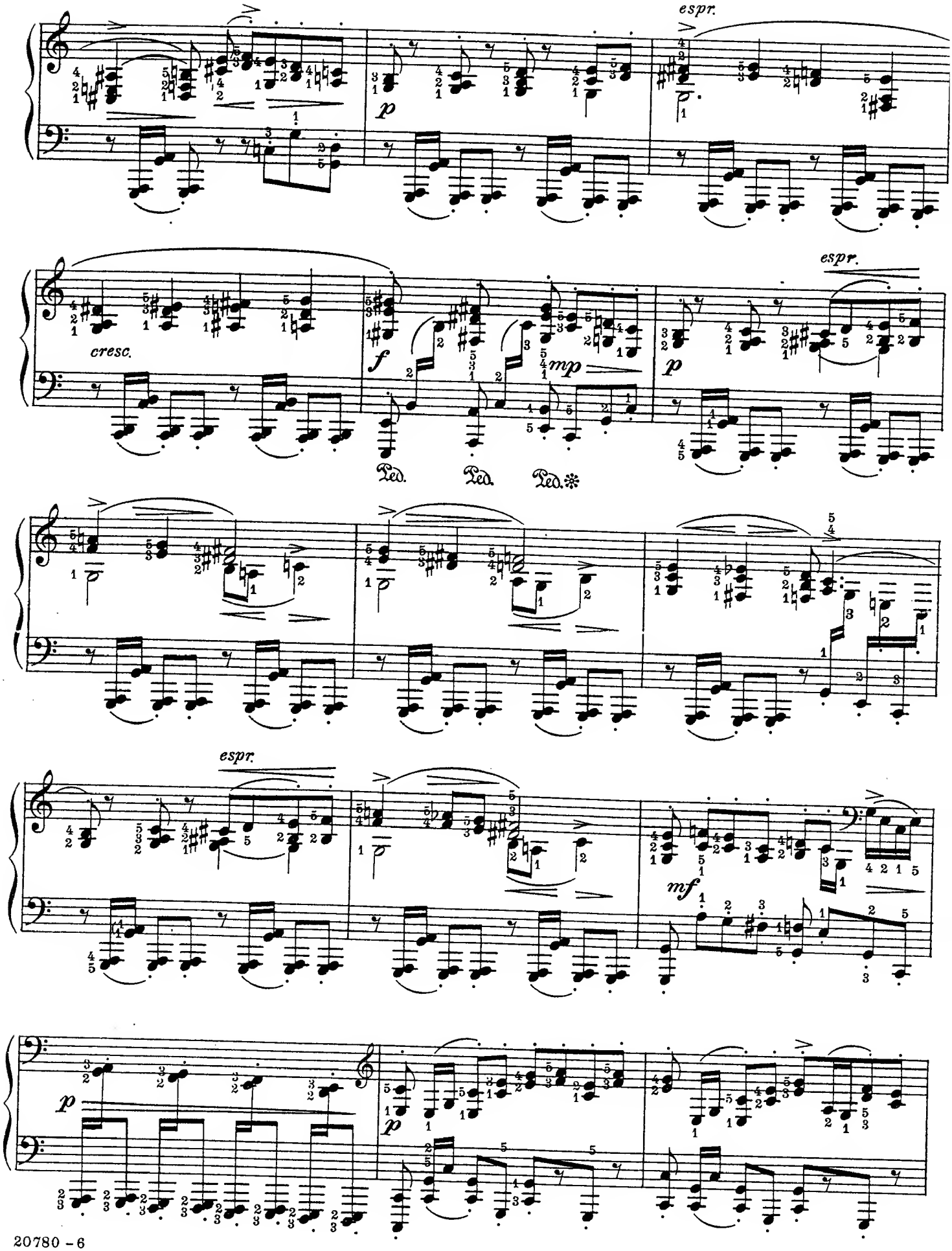
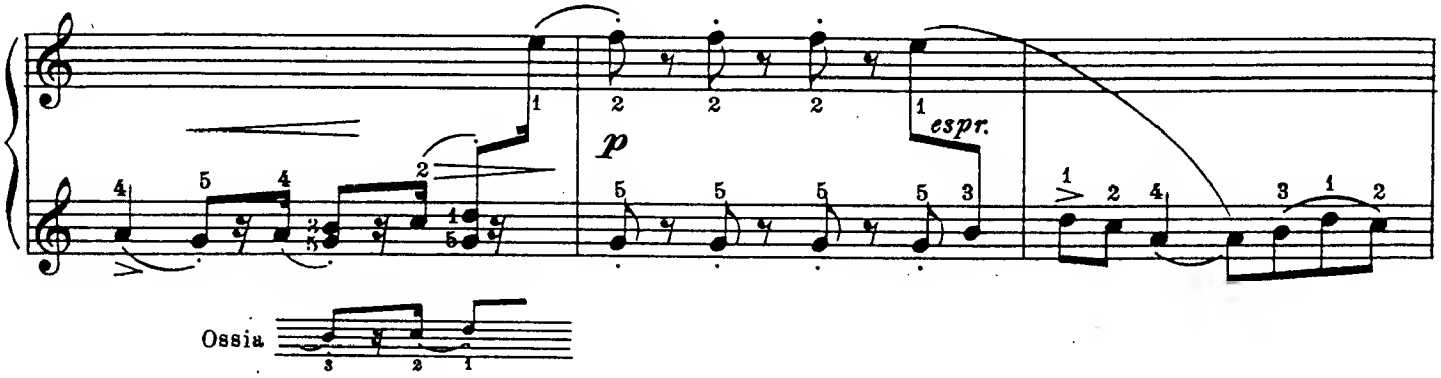
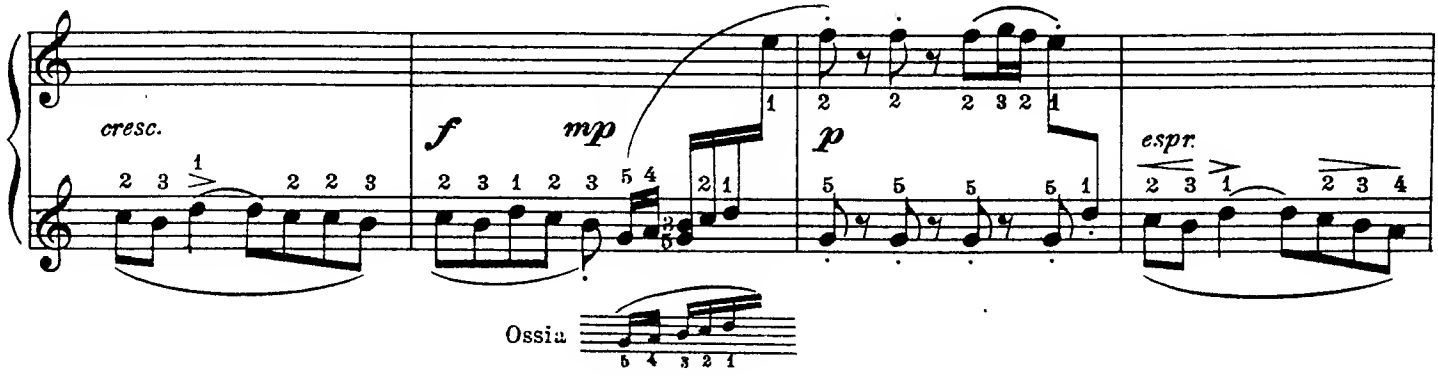
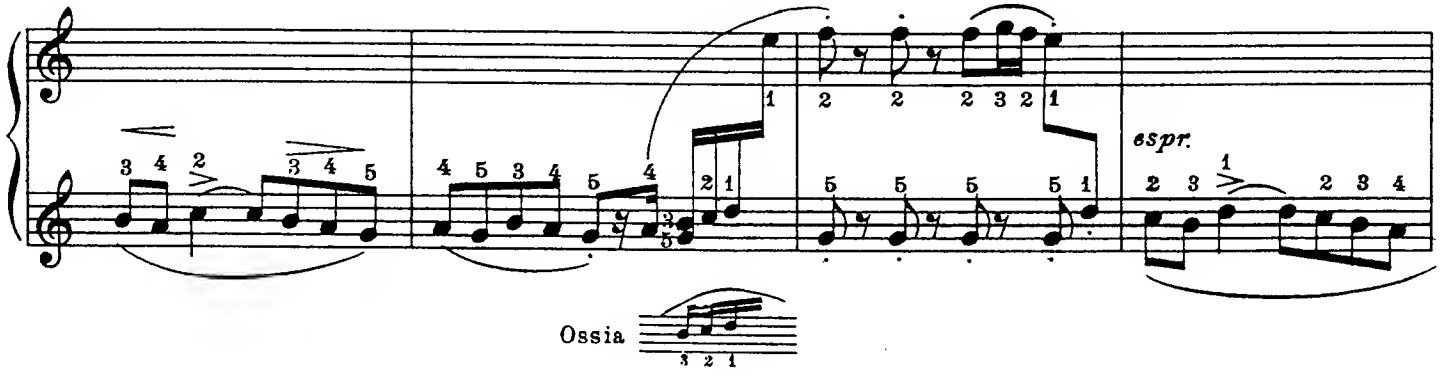
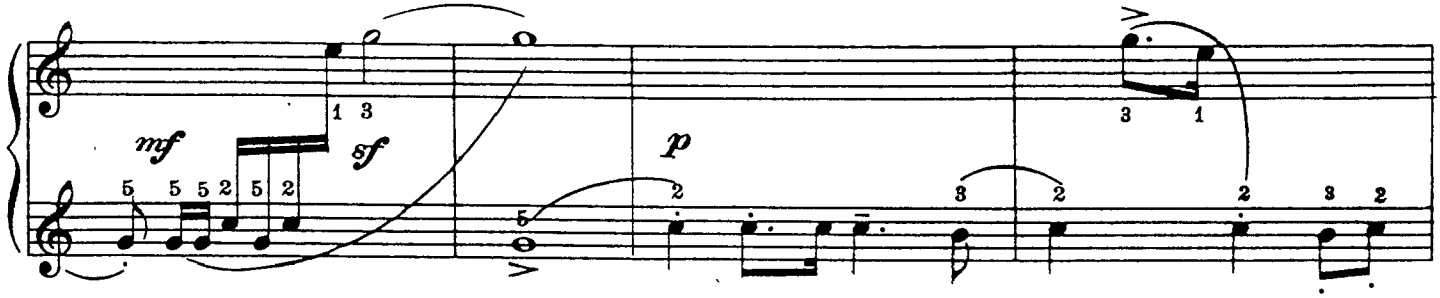
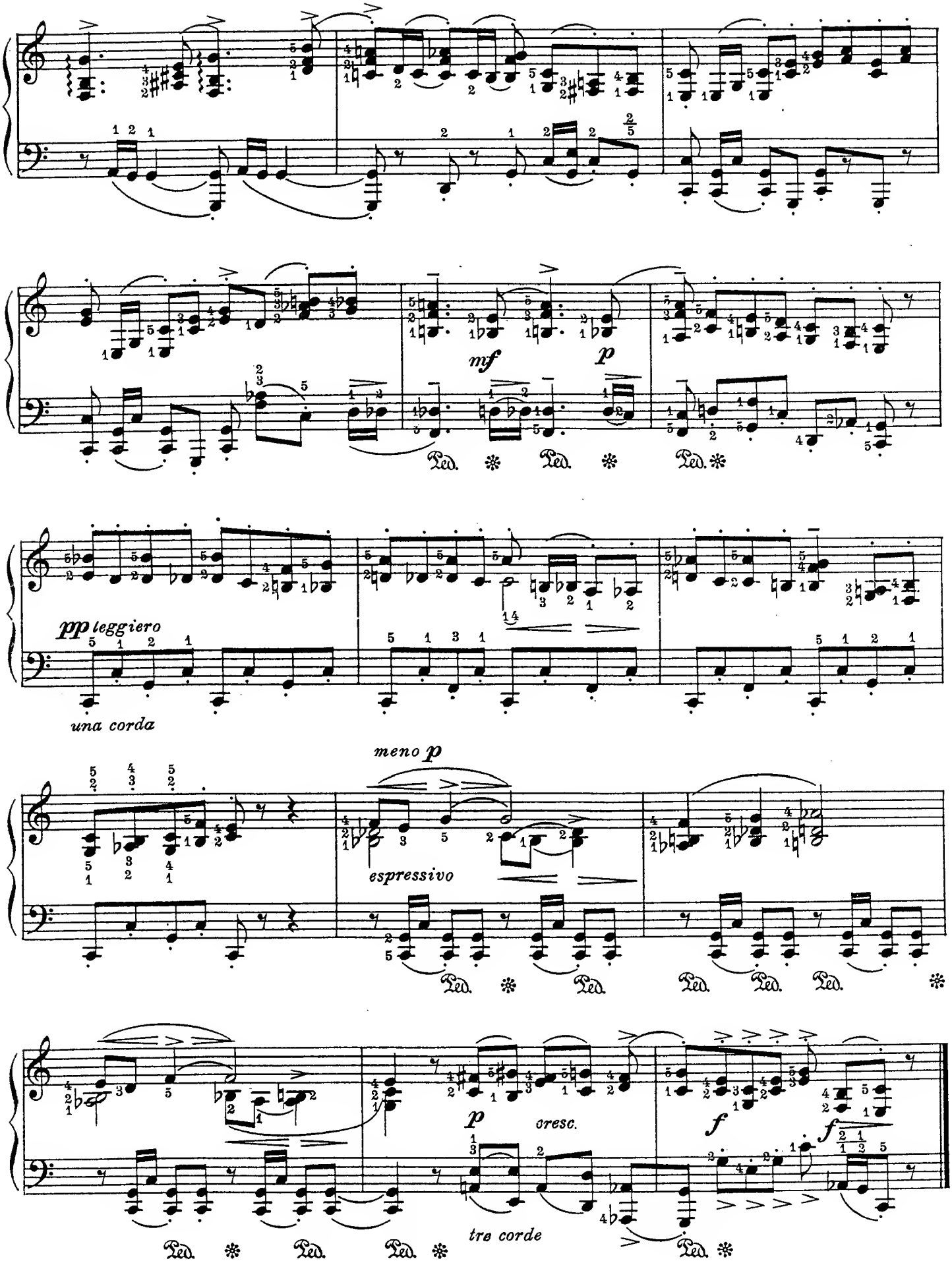


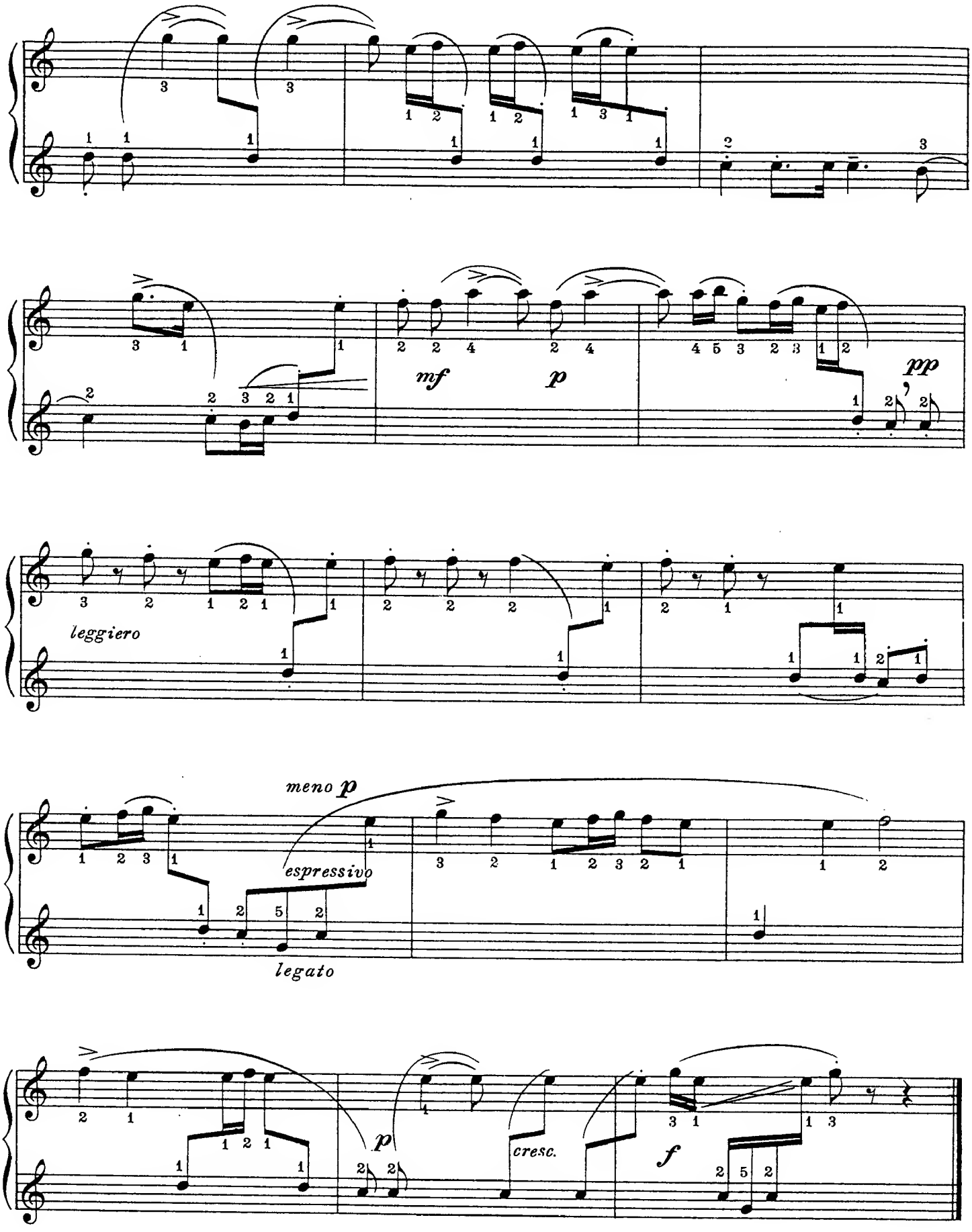

p
espr.
Ossia


cresc.
f
mp
p
espr.
Ossia


espr.
Ossia


mf
sf
p


mf
p
pp leggiero
una corda
meno p
espressivo
p
cresc.
f
f
tre corde
Ped.


mf
p
pp
leggiero
meno p
espressivo
legato
p
cresc.
f